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ART DIGEST #16

THE NEWS AND OPINION OF THE ART WORLD



Lady of the
Court of Henry VIII:
Hans Holbein the Younger
See Page 5

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Bache: The American Way

A FOOTNOTE for the next thick tome written on *Social Customs in Europe and America in the Twentieth Century*:

The 1st May issue, 1937, of THE ART DIGEST carried two brief items illustrating the old and new world conceptions of the ultimate aim of an acquisitive society. On the same page the magazine reported the transference of great art collections assembled on opposite sides of the Atlantic by two great bankers. In London, the collection of the House of Rothschild was scattered to the four winds in an auction sale attended by art dealers from several countries. In New York, the collection of Jules S. Bache, packaged in its own Fifth Avenue residence, was presented outright as a gift to the 10,000,000 people of the State of New York. Each represented a life-time of collecting; the disposal of the latter illustrated the almost traditional conception that the rich American has of his role as art collector. He holds in trust for the people the great art of the past.

The conditions under which the Bache gift was made brings up the problem, as pointed out in the New York *Herald Tribune*, of the growing conflict between the individualism of American collectors and the collective attitude of American museums. It is not known if Mr. Bache approached the Metropolitan Museum with his gift, and the following must be taken merely as a hypothetical instance for any discussion of the problem.

In 1925 the collection of the late Senator Clarke of Montana was offered to the Metropolitan Museum on the condition that it be kept as an entity and be known as the Clarke Collection. The museum declined the gift under those conditions and as a result it went to the Corcoran Gallery in Washington. Since that time no art collection has gone into the Metropolitan Museum under such binding conditions. Since that time, too, the Frick, the Mellon and the Bache collections have been bestowed upon the public with each being housed in a separate building administered by a privately appointed (for the most part) foundation.

Numerous questions arise. Is it not a waste of time, space and administrative expense to set up a separate museum for each old master collection given to the public? Are not the separate private foundations apt to establish separate standards of educational guidance for their respective collections, confusing to the public? Is it not better for comparative study to house all paintings of a particular school under a single roof? On the other side one might ask: Does not a museum tend too often to be scholarly rather than cultural? Is not the warm intimacy of a private residence with an art collection preferable sometimes to the cold formality of a large museum? Does that increment of culture gained by the average American on his visit to a museum depend upon the "lift" he gets from looking at the picture or from absorbing the attribution?

In its broader aspects the problem settles comfortably into the age-old, ever-fresh conflict of the centralized versus the decentralized; individualism versus collectivism. Solve that big question and all the little ones will quickly enough dissolve.

An Answering Thrill

WHAT MANNER of man is the artist? Aside from a self-evident sensitivity to life around him, good taste and beauty, he is very much like his brother who pecks away his life at a typewriter or bends his back over a lathe. And yet, it seems, he is possessed of a greater portion of generosity and liberality—though he may appear at times rather stingy with praise for another's painting.

Illuminating is the following sentence from the San Francisco *Chronicle*: "A collection of paintings, drawings and prints by artists of the Bay Region will be auctioned Thursday evening at the East-West Gallery of the Western Women's Club for the benefit of the Medical Bureau to Aid Spanish Democracy." Such a generous proffer of assistance to alleviate the suffering of one's fellow humans should stir an answering thrill in the breast of everyone—no matter his petty political leanings, his love or hatred of fascism or communism, this transitory "ism" or that. Artists as a class are poor in worldly goods, but when a "cause" touches that deep-seated love of freedom and humanity that is inherent in them, their response is spontaneous, whole-hearted.

Among the artists of San Francisco who donated their work to this humanitarian cause and etched their names deep on an unminted plaque of honor are: Moyo del Pino, Ralph Stackpole, Lee Randolph, Maynard Dixon, Sargent Johnson, Sidney Joseph, Adaline Kent, Lucien Labaudt, Hamilton Wolf, Spencer Mackey, Harriet Whedon, Maurice Sterne, William Gerstle, Beniamino Bufano, Harry Dixon and more than fifty others.

In other cities other artists are responding in like manner. Evidently the bombing of little children from the air, that the efficiency of the latest infernal machines may be tested for Europe's egocentric war-lords, upsets the sensitivity—and the stomachs—of those of us who are known as artists.

Art in the Open

THE VERY TRANSITIVITY of human existence argues against the continuance of the labors of man long enough for them to become known as traditions. Noble causes, projects, ideas spring into being during times of stress and adversity, yet melt with disconcerting rapidity into oblivion when the skies clear and anxiety turns to contentment. However, one such project, which, born in the cauldron of the depression, is defying this natural law, is New York's Open Air Art Fair, held twice a year, spring and fall, in historic Washington Square on the northern fringe of Greenwich Village.

About the time apple sellers were giving an horticultural aspect to New York's street corners and the spirit of the times was being voiced to the tune of *Brother Can You Spare a Dime*, Vernon Potter launched in Washington Square the first of the open air art exhibits, whereby artists (then without federal relief) took their art and their financial problems to the public. The success of the project smacks of the miraculous—\$35,000 worth of art sold, exclusive of portrait commissions and studio orders, at prices ranging from \$400 to 10c, with an average price of \$35. The idea spread to other cities, among them Detroit, Chicago, Dallas and Santa Cruz.

Then came federal relief for artists, accompanied by a rising curve in economic indices. It was proposed that the open air art exhibits be discontinued. But the artists, remembering, rose in protest and the work was taken over by the Washington Square Association, of which Edward G. Steinert is chairman of the Artists' Outdoor Exhibit Committee. Success under the new administration was equally sensational. At last fall's exhibit sales amounting to \$3,390 were

[Editorials continued on page 4]



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THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, President; Joseph Luyber, Secretary-Treasurer; B. M. Boswell, Vice-President. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Assistant Editors, Helen

made. Barring bad weather, this spring's exhibit, from May 28 to June 6, should be the greatest of the series (an announcement appears on page 24 of this issue).

Several fundamental truths lie behind the success that is making the open air art fair a tradition of the "Village." Founded in response to a need, that need still remains and will remain. People who shy away from the formality of a commercial art gallery feel no such inhibitions in stopping to look and converse with the artist on the sidewalk. They buy an "original" and from that day on are blessed or cursed with the desire to acquire others, to "collect." Those with a knowledge of art standards or possessed of good taste pass by the poor work and pause at the good. Those who have neither stop at the bad and yet find in the warmth of possession more than the equivalent of their few dollars' worth.

All that remains is to convince the Park Department that the open air art exhibit does more than litter up the streets, and is worthy of the full co-operation that has been strangely missing in the past.

A Blanket Indictment

THE NEED for a strong and impartial association of art and antique dealers is made crystal clear by the latest tax development in Washington. It is reported that the Treasury Department, in a blind search for additional taxes, has moved that antiques be removed from the free-entry list of imports, giving as the immediate reason the statement of a "celebrated" English authority that 80 per cent of all antiques sold in the English markets are "fakes." From this unsubstantiated premise the Treasury Department has arrived at the conclusion that 75 per cent of all antiques imported into this country since 1906—when the Morgan Act made them duty free—are also "fakes."

Thus, through one hasty Congressional bill an industry that has grown from a negligible \$478,000 in 1906 to \$21,000,000 in 1935—and has reached the stupendous total of \$640,633,543 in 30 years—would be badly crippled, if not abolished. The honest dealer would be made to suffer with the guilty, bracketed with those "suitcase salesmen," who, boasting of an alleged connection with some reputable New York or foreign firm, tour the provinces with a Packard and a bland smile. The honest dealer, who through years of hard work has built up a business and above all else a name, is branded and treated as a crook.

Granting that where there is so much smoke there must be some fire—at least enough to ignite a few Congressional collars—the fact remains that the Treasury Department is imposing an unwarranted handicap upon a large number of honest art merchants by this blind and unconsidered action. Surely there must be some solution other than such a blanket indictment of the antiques industry and its resultant execution. It would seem that the dealers alone can solve the problem. The only way the antiques industry can defeat this "death sentence," and others that will probably follow, is to organize under a fearless code, clean house and present to Washington and the nation a united front.

In the meantime, the buying public, bewildered by such a blanket indictment, can "play safe" by dealing only with those dealers who are established and whose investment in good will is too great to risk a loss of "face."

Boswell and Paul Bird; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

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Madonna and Child With Saints: GIOVANNI BELLINI

Bache, Following American Tradition, Gives Collection to Public

AMONG THE CROWDS boarding ocean liners in New York during the last week in April to attend the coronation ceremony was a prominent banker and art collector, Jules S. Bache, whose house at 814 Fifth Avenue contains many of the best known old master paintings privately owned in America. The day following Mr. Bache's quiet departure announcement was made that he had turned over to the state of New York his home and his entire art collection, valued by experts at \$20,000,000, and that he will bestow adequate funds to administer it as a free public museum to be kept intact in the residence. Mr. Bache will return to America in the fall and as yet has no definite plans as to where he will live.

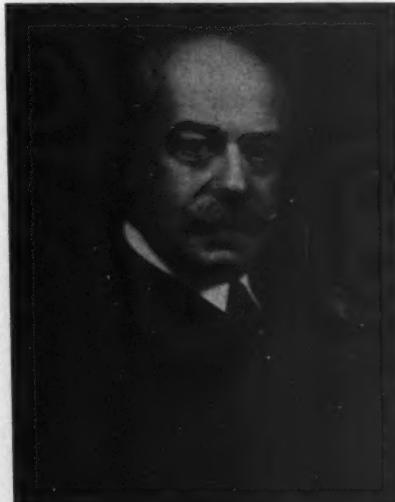
Administration of the museum will be in the hands of a foundation, already approved by the State Board of Regents, the trustees of which are: Lord Duveen, who assembled most of the pictures; Grover A. Whalen, New York civic leader and chairman of the 1939 World's Fair; Justice Lewis L. Fawcett of the Brooklyn Supreme Court; Maurice Newton, financier and personal friend of Mr. Bache; and Louis S. Levy, New York attorney who has handled the legal details of the transfer. Mr. Bache himself will be honorary director without compensation, the secretary and custodian is Mrs. Mary Duggett Benson, the treasurer, Mr. Edward P. Goetz.

The Bache Collection (pronounced Bāshe)

contains 77 paintings from the Italian, Flemish, Dutch, German, French and English schools and is strictly old master in scope. Both the house, a beautiful English, "basement style" town house and the collection are smaller than the Frick gift, housed only seven blocks away,

Underwood & Underwood

JULES S. BACHE



but it is considered one of the most important in the country and a fine example of an individual's taste, exercised over a period of a half century. The house has always been open to serious students and on one occasion was thrown open to the public in a charity benefit exhibition. Only minor alterations are expected to be made on the present arrangement. The public opening is planned for the early fall at which time a complete catalogue, now in preparation, will be published.

The list of the artists represented in the collection reads like an honor roll of the masters of former times and includes Rembrandt, Titian, Velasquez, Raphael, Gainsborough, Watteau, Goya, Holbein, and others. Probably the painting most familiar to the general public is Raphael's *Portrait of Giuliano de Medici*, Duke of Nemours, and son of Lorenzo the Magnificent, which was at one time in the collection of Grand Duchess Marie of Russia. It was acquired by Mr. Bache at the announced price of \$600,000. One of the rarest items in the collection is a painting by Petrus Christus, one of only a score of known paintings by this master, a *Portrait of a Man*, believed to be Dionysius the Carthusian, a 15th century monk distinguished in learning and sanctity. Probably most interesting for its previous history is a Watteau, *The French Comedians*, originally owned by Voltaire who presented it to his admirer, and the ardent



Carthusian Monk: PETRUS CHRISTUS

francophile, Frederick the Great of Prussia. The former Kaiser claimed it as personal property at the time of his abdication in 1918 and it was acquired from him through Sir Joseph Duveen.

Other outstanding pictures are: Botticelli's *Coronation of the Virgin* from the artist's later, intensely expressive period; Holbein's *Portrait of Edward VI as Prince of Wales*, thought by some experts to be the last work from the hand of the court painter to Henry VIII; a Goya *Portrait of Don Manuel Osorio de Zuni-*

ga, showing the little boy playing with his pets; two works by Velasquez and Vermeer, and a Girlandaio portrait. In 1928 Mr. Bache purchased four paintings of the Italian School for which he paid \$1,000,000: Bellini's *Madonna and Child*; Cosimo Tura's *Flight into Egypt*; the Girlandaio portrait of *Francesco Sassetta and his Son Teodoro*; and Carlo Crivelli's *Madonna and Child*.

Among other objects in the collection are reliefs by Lucas della Robbia; a bust by Houdon; and a work of Donatello; rare Flem-



Giuliano de Medici, Duke of Nemours: RAPHAEL

ish and Louis XIV tapestries including a Beauvais fabric designed by Boucher; and outstanding Italian and English pieces of furniture.

The arrangement of the pictures and furniture is closely kept to a grouping of styles. From the entrance the visitor enters a large hall hung with Italian pictures of the Renaissance and cabinets of Limoges enamels. The dining room contains the largest canvases in the collection from the brushes of the great English portraitists. The front room on the

The French Comedians: WATTEAU



Self Portrait: VAN DYCK



second floor, hung with the Beauvais tapestry, contains the elegance of French taste with Watteau and Fragonard paintings as well as two Drouais. The library houses the Dutch masters, Rembrandt, Frans Hals, Vermeers and Velasquez paintings; while on the third floor—Mr. Bache's den—is a collection of tiny Flemish paintings, considered one of the finest private groups in the world.

A catalogue privately issued in 1929 lists the following works in the collection:

Italian Schools

Giovanni Bellini: *Madonna and Child With Saints, Madonna and Child, Portrait of a Young Man.*

Domenico Veneziano: *Profile Portrait of a Girl.* Girolamo da Cremona: *The Descent from the Cross.*

Fra Filippo Lippi: *Madonna and Child Enthroned.*

Filippino Lippi: *Madonna and Child.*

Andrea Mantegna: *Gianfrancesco de Gonzaga.*

Luca Signorelli: *Madonna and Child.*

Titian: *Portrait of a Venetian Nobleman, Madonna and Child, Venus and Adonis.*

Cosimo Tura: *The Flight Into Egypt.*

Flemish School

Dirk Bouts: *Madonna and Child.*

Petrus Christus: *Carthusian Monk.*

Gerard David: *The Nativity with Saints, Madonna and Child.*

Hans Memling: *Portrait of a Lady, Madonna and Child.*

Roger van der Weyden: *Man With a Turban.*

Sir Anthony Van Dyck: *Self-Portrait of the Artist.*

German School

Albrecht Dürer: *Portrait of a Lady.*

Hans Holbein the Younger: *Portrait of a Man, Dirk Berck of Cologne, A Lady of the Court of Henry VIII, Edward VI, when Prince of Wales.*

Dutch School

Rembrandt: *The Standard Bearer, A Young Man With a Black Cap, Christ With a Pilgrim's Staff.*

Gerard Terborch: *Curiosity.*

Jan Vermeer: *Head of a Young Boy, Young Woman Reading.*

Spanish School

Velasquez: *Self Portrait of the Artist.*

French School

Francois Boucher: *Sleeping Shepherdess.*

Francois Hubert Drouais: *The Marquise de Villemomble, The Son of President Desvieux.*

Jean Honore Fragonard: *Le Bille-Doux, The Cascade, The Shady Grove.*

Jean Baptiste Joseph Pater: *The Fair at Bezons.*

Hubert-Robert: *The See-Saw.*

Elisabeth Vigee-Le Brun: *Emmanuel de Crusol, Duc d'Uzes.*

Antoine Watteau: *The French Comedians.*

English School

Thomas Gainsborough: *Mrs. William Tennant, Lady Mulgrave.*

Sir Henry Raeburn: *William Scott-Elliott of Arkleton.*

Sir Joshua Reynolds: *Nancy Parsons, Viscountess Maynard.*

George Romney: *Mrs. Bryan Cooke, Elizabeth, Countess of Derby, Mrs. Charles Frederick.*

CADMUS DRAWS 7,000: The attendance at the recent exhibition of Paul Cadmus at the Midtown Galleries, New York, reached a high mark of 7,000, with visitors still asking to see the paintings after the closing date. The sale amounted to 26 paintings, water colors, drawings and etchings, with additional works still out on approval.

15th May, 1937



Cave Bear: FACSIMILE OF ROCK ENGRAVING, DORDOGNE, FRANCE

Art of Our Simian-Like Ancestors on View

A SELECTION of 150 prehistoric rock pictures from the Frobenius collection of 3500 facsimile reproductions in the Institute for Study of the Morphology of Civilization, at Frankfort-on-Main, Germany, is installed for the month of May at the Museum of Modern Art. Gathered in the course of 12 scientific expeditions in Europe and Africa headed by Professor Leo Frobenius, who has rescued and recorded this art, the pictures represent earliest artistic activity known to man, dating from the Paleolithic Age. Supplementary inclusions in the exhibition, for purposes of comparison, are pictures by contemporary artists such as Miro, Klee, Arp, Masson, Lebedev, and Larinonov and reproductions of pictographs painted many years ago by the American Indians in California, copied in facsimile by workers on the Federal Art Project.

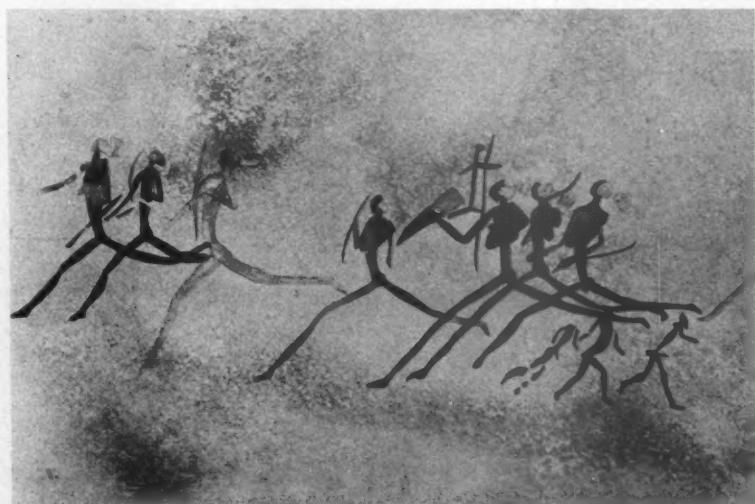
The story behind the discovery and scholarly acceptance of these pictures is the story of a battle by Frobenius and others against 19th century smugness in scientific circles. It was in 1879 that Baron Sautuola and his little daughter, aged 5, went into the cave of Altamira in Spain in search of stone imple-

ments and artifacts. His daughter, being bored, took a candle and proceeded into the narrowing cave. Unlike her father she could stand upright under the low ceiling. Happening to look upwards she caught sight of the now famous frieze of painted bison, and she called out to her father "Toros! Toros!" (Bulls! Bulls). Thus were the first and most famous rock pictures discovered.

Scholars were not convinced of the authenticity of these pictures until, in 1895, similar pictures were discovered at La Mouthe, not far away, which had been excavated, and which therefore, could not have been accessible to any but prehistoric man. The presentation of clear evidence of authenticity disturbed scientific bodies into not caring to pursue the matter any further. Here was evidence of an artistic culture produced by our simian-like ancestors that rivaled the 19th century, hitherto considered man's topmost achievement. Certainly, they argued, it could not have lasted long and must have completely died out before history. Young Leo Frobenius, however, had a different idea. Such a vigorous

(Please turn to page 29)

Running Figures: FACSIMILE OF PAINTING IN JOCHMAN CAVE





Trois Baigneuses au Crabe: RENOIR
Lent by Ralph M. Coe



Une Servante de Chez Duval: RENOIR
Lent by Stephen C. Clark

Metropolitan Reviews the Life of Renoir, Master of Vibrant Color

PIERRE-AUGUSTE RENOIR, great French master of vibrant color, and painter of anthems to femininity and grace, is to be honored with a four-month comprehensive exhibition at the Metropolitan Museum, opening May 19 and continuing to September 12. A large number of the most important canvases in Renoir's development are included in the display which is made up of nearly 65 paintings from a score of public and private sources. No works from the Barnes Foundation, which owns the largest collection of Renoirs, are included, though the otherwise imposing list of lenders includes public museums, large private collections and individuals famous in Wall Street, Broadway, Hollywood and industry.

Renoir was the shining star of the impressionist movement in 19th century French painting. Like Manet and Monet he joined the group of rebels against the tyranny of Salon painting, where every light had to be accompanied by a shadow and where all the rules of painting were set down like the recipe for an omelet. Renoir came into the move-

ment and became of it, but unlike so many others he used Impressionism as a means, an apparatus to the very clearly defined purpose of painting something in nature that he could transfix with beauty and endow with those qualities that lift his work into the realm of the universal—qualities that would long outlive the movement.

Renoir was born in Limoges in 1841, and, though he did not come from an artistic family (his father was a tailor), he became at the age of thirteen an apprentice porcelain painter and later journeyed to Paris to work there in a china factory. When the encroachment of machine-made articles curtailed the demand for china, Renoir turned to a serious study of painting and entered the studio of Gleyre, a well-known painter of the time. The young artist exhibited for the first time in the Salon of 1864 a painting of *Esmeralda*, Victor Hugo's heroine, done in the traditional romantic manner. This painting he later destroyed.

The first important influence in Renoir's development was Courbet and from him Renoir learned to paint out-of-doors. That began a series of assimilations that eventually shaped the art of Renoir. From Delacroix's work he took courage as a daring colorist. From Manet, Renoir and his friends, Monet, Pissarro, and Sisley, learned to paint light, and the revolution of Impressionism got underway with them in the early seventies. Renoir, however, was interested less than the others in landscape, and far more in the human figure.

Renoir's development from the 1870's takes minor excursions in exotic color, but in the main proceeds to a realization of form in suffused color. By the twentieth century most of his work is built up around red as a dominating color key, until, in his later nudes the forms seem as red as a boiled lobster. In these his interest in volume grows to a point where his always robust figures take on rolls of flesh like "tires." As with Rubens, Renoir had interest only in models who were robust and sculpturesque.

Renoir's life as an individual was a prosaic existence lacking any of the colorful in-

cidents that made such good "copy" for the biographers of Gauguin and Van Gogh. He married, had children, and lived to paint. Success came to him while he lived; he was never in really abject poverty. No ears were sliced off, no flights to exotic South Sea islands; he did not commit suicide. In later years he was afflicted with arthritis and so great was the demand for his pictures that he had a brush strapped to his paralyzed hand. That fact provides the only "human interest" item in all of Renoir's career. His association with Durand-Ruel, a headquarters for the Impressionists, was maintained to the last and remains still a tradition with the great firm. In 1919 Renoir died.

The paintings in the Metropolitan exhibition offer a splendid picture of the artist's life work with, however, less emphasis upon the "red" pictures than might be expected. The museum's own canvases, *Mme. Charpen-*

A Renoir for Denver

One of the latest acquisitions of the Denver Art Museum, made through the Dill Fund, is Renoir's *Tete de Fillette*, a canvas which immediately takes its place in rounding out the collection of French impressionists that Denver has been building in recent years. It shows in an intimate and unstudied vein the work of the painter who has been called the most individual and best-loved of the later Frenchmen.

"Small though it is," wrote Fred S. Bartlett, assistant director, in the *Denver Post*, "Renoir's head of a little girl, painted in 1888, typifies in its handling of the clear, luminous glazes, the certain realization of the delicate, evanescent form, the fine interlacing of the brush strokes, all of the wisdom of craft and love of color that marks him as a master. One glance will show how Renoir has captured the softness, the fleeting charm of the child. All those things for which the painter stood and worked all his life, simplicity and directness, the glow of healthy, warm flesh, the glow of color which seems to come from the inside out, may be seen in this one small picture."



Claude Renoir at His Easel:
PIERRE-AUGUSTE RENOIR (1841-1919)
Lent Anonymous

Renoir's Favorite

WHEN RENOIR was asked by the Committee of the Paris Exposition Centennale de 1900 what picture he considered representative of his best work, he named *La Tasse de Chocolat*, because of his belief that it combined the successful handling of the figure with that of still life and flowers. The acquisition of this personal favorite of the French master by Edsel Ford has now been confirmed by the Durand-Ruel Galleries, who brought it to New York in 1935. Mr. Ford's purchase was first brought to the attention of the art world in Theodore Duret's volume on Renoir, published in April by Crown Publishers.

La Tasse de Chocolat portrays a young woman in a blue gown seated beside a flower-decorated table on which rests the cup of chocolate whence came its title. It was painted in 1878, the same year that Renoir completed the famous *Portrait of Madame Charpentier and Family*, in the Havemeyer Collection of the Metropolitan Museum.

Since the artist first showed it in the Paris Salon of 1878, the painting has been prominently exhibited as one of Renoir's most distinctive achievements. According to the *New York Times*, it was included in the first important impressionist exhibition at the Grafton Gallery in London in 1905 at the request of Roger Fry, famous art critic. Later it was on view in different cities in Europe, and in 1935 was brought to New York by Durand-Ruel as part of their Renoir show for the benefit of Hope Farm. Last summer it was a feature of the Great Lakes Exposition in Cleveland at which time it was reproduced in **THE ART DIGEST**, 1st July, 1936.

Mme. Charpentier and Her Children and *By the Seashore* are both outstanding in the exhibit and show the tenderness and grace the artist invests in womanhood. In the former is evidence of his rare feeling for little children and their liquid-clear eyes. Children became with Renoir one of the most important things in nature and the subject of many of his finest pictures. The portrait of *Margot Berard* is a little girl momentarily paused and placed for eternity on a canvas.

Four of the high spots in Renoir's develop-

Mme. Charpentier and Her Children: RENOIR
Owned by the Metropolitan Museum



Au Moulin de la Galette: RENOIR
Lent by John Hay Whitney

ment are included—*La Loge*, *Au Moulin de la Galette*, *Mme. Charpentier and Her Children*, and *Le Déjeuner des Canotiers*, one of his most important pictures. Between his work at the Moulin de la Galette and the canvas of the canoers' picnic—a period of five years—falls the greatest development of the artist in color and the handling of light. *La Loge*, is a repetition of the same subject now in London. Renoir entered it in the first Impressionist exhibition in 1874—a picture that shows the considerable debt the artist owed to Manet. Among the portrait sitters represented in the Metropolitan exhibition are *Mme. Darras*, *Mme. Choquet*, *Claude Monet*, and *Mme. Henriot*. In landscapes there are canvases from all of the artist's periods, beginning with the early *Pont Neuf*. The shimmering and exotic color which Renoir found in all of nature as he struck his stride is found in each of the three or four landscapes from his most developed period. Of most interest, however, are his numerous studies of women, and particularly the nudes. Carrying

on the eighteenth century French tradition of Fragonard, Boucher, Girardon and others, Renoir glorified in color the faint tints, the rounded forms, the glow imparted by the presence of a female form. His color is fused with form to create it, and then suffuses the air around it, as, in canvas after canvas, he paints his wife, the faithful nurse, Gabrielle, his women friends and models.

For a comparison of Renoir's work in different media there are four bronzes included in the exhibition, done in 1916 by an assistant under the close supervision of Renoir. The paralyzed condition of his hands prohibited his doing any actual modeling. In them, especially in the *Washer Woman*, the master's strong sense of rhythmic form lies beneath the impressionist surface treatment.

Thus Renoir—revolutionist to his contemporaries—settles into and gloriously sums up a French tradition as old as France and, with any Frenchman, ever new. He imparted to the traditional forms of his masters a new *élan vital* in pigment.

The Washer Woman: RENOIR (Bronze)
Lent by Mr. and Mrs. Paul Lamb





Ballerina: FEODOR ZAKHAROV

Corcoran Visitors Vote Prize to Zakharov

Visitors to the 15th Corcoran Biennial, concluded on May 9, voted the popular prize of \$200 to Feodor Zakharov of New York City for his attractive *Ballerina*, a full length portrait of a girl in ballet costume with dancing figures in the background. Of the several thousand votes cast during the week of April 26 to May 2, Zakharov's painting received 343 votes, the second largest number, 134, going to Charles S. Chapman for his *Alice Through the Black Bottle*. Third, 120 votes, were cast for *Testimonial* by R. H. Ives Gammell.

Zakharov was born in Russia in 1882, and is a graduate of the Moscow School of Painting, Sculpture and Architecture. He immigrated to the United States several years ago and became a citizen. In 1928 he won the Lipincott Prize at the Pennsylvania Academy.

The voting represented the "voice of the people." Here is what one professional critic, Emily Genauer of the New York *World-Telegram*, had to say about public taste in general and the Corcoran "popular" winner in particular: "Never let it be said that art critics in their ivory towers have no understanding of the public or its taste in pictures. If we may be permitted an I-told-you-so, we should like to point out that exactly a month ago, in reviewing the excellent biennial exhibition of American oil paintings at the Corcoran Gallery in Washington, we remarked that a few bad pictures had somehow gotten themselves displayed, and hazarded the guess

that among these either Feodor Zakharov's *Ballerina* or Charles Chapman's *Alice Through the Black Bottle*, the former described by us as 'insipid and unoriginal,' and the latter as 'superficial, slick and illustrative,' would probably win the \$200 'popular' prize awarded each year to the picture getting most votes from visitors to the gallery. This week we received a dispatch from Washington testifying to the accuracy of our judgment. *Ballerina* won the prize and *Alice* came in second."

C. Powell Minnigerode, director of the Corcoran Gallery, reports a splendid record of sales from the Biennial. William J. Glackens' *Luxembourg Gardens* and Henry Lee McFee's *Corner of a Room* were purchased by the gallery for its permanent collection. The following paintings were also sold: *Boxholder No. 27*, by Francis Speight, winner of the third Clark Prize; *Snakey* by Bernard Keyes, winner of the fourth Clark Prize and head of the fine arts department at the Scott Carbee School of Art; *Wings of the Morning* by Henry E. Mattson, picked by Dorothy Grafly as one of her selections for highest honors; *Death on the Ridge Road* by Grand Wood, a leader of the "American Scene" school; *A Muse* by Robert Brackman; *Western Landscape* by Eugene Trentham; *One O'Clock Leave* by Walter Krawiec; *A Green Pitcher* by Paulette Van Rockens; and *Orlando* by Lucile Blanch.

At Notre Dame

REFERRING to the March 15 editorial in *The Art Digest*, "A Valiant Few," urging the Catholic Church to do more for its artists, a letter from Emil Jacques, head of the art department of the University of Notre Dame, protests that "we at Notre Dame, do not feel guilty on that score." Mr. Jacques then briefly reviews some of the things Notre Dame has done for art in the Church:

"Some seventy years ago, when the present church was built on the campus, the University was in the embryonic stage. However, the French missionary Father Sorin, founder of the University, wanted the best for the House of God he could afford, and asked Mother Eleanor of the Carmelite convent of Le Mans, France, to originate designs for the 42 large and the 106 small windows. Scores of nuns, all artists, worked on the execution of these colorful stained glass windows under the expert supervision of Mother Eleanor. They were all installed in 1873; they are masterful in conception and craftsmanship.

"Not yet satisfied with this splendid contribution to his church, Father Sorin secured in Rome the services of Luigi Gregori. This artist resided at Notre Dame from 1874 to 1891, while covering the ceilings and the walls of the church with religious paintings; the famous murals in the administration building depicting the history of Christopher Columbus are also from his brush.

"As the years went by, and the University grew, Notre Dame accumulated a fine collection of 300 works of religious art in her gallery; and true to her self-imposed mission, to become the leading center of religious art education in this country, she was one of the first universities to organize a department of art. Based upon sound and lasting general principles, art is taught to the students in preparation for religious expression. Especially the summer session, was instituted, years ago, for the benefit of people of conventional life, both nuns and monks; and talking about 'a valiant few,' some 300 nuns have studied in our department of art, 300 sister-teachers able to disseminate the seeds of Christian art in the parochial schools all over America. Wouldn't it seem that Notre Dame is doing her part?"

Among other things being done today for art in the catholic schools in Indiana Mr. Jacques points out that "The Hoosier Art Patrons Association, under the able leadership of Mrs. King, holds each year in some Indiana school an exhibition of art done by students of Catholic schools. So, too, Notre Dame sponsors an annual competitive show of art from secondary schools of the Middle West. This is in the nature of a survey which helps us to keep in touch with the development in art education as practised in the public high schools and academies."

PARIS SCHOLARSHIPS: Each Spring the New York School of Fine and Applied Art awards scholarships to the outstanding students in each department, entitling the recipients to two semesters of post-graduate study in the Paris ateliers of the school. The winners this year are: the Mrs. William K. Vanderbilt scholarship in advertising design, to Charles Heilemann; the Mrs. Archibald M. Brown scholarship in interior architecture and decoration, to Muriel V. Husted; the Frank Alvah Parsons memorial scholarship in teacher training, to Olive Weigester; and the Parsons memorial scholarship in costume design and illustration, to Emily Sigal.

The Art Digest

Answering Bulliet

A REBUTTAL to C. J. Bulliet's charge, printed in the 15th April issue of THE ART DIGEST, that the American Artists Congress "is too much involved with international politics to command confidence as a leader in the art liberation of Chicago and of America" comes from George Rickey, New York artist and member of the Congress:

C. J. Bulliet's opinions are so inconsistent that it is difficult to disagree with him in one place without finding that you agree with what he has written in another—witness his complaint that the sad condition of art in Chicago and the tyranny of its solitary local show has been the fault of the unresisting artists (March 13th) and that the American Artists Congress is on the wrong track because it has organized artists to resist; they should be concerning themselves with art, not with what Bulliet finds to be "international politics" (April 3rd). Bulliet finds the politics of the Congress international because they have set their face against war and fascism; then he implies that if Stalin had been thrown in for good measure the politics would be thoroughly domestic. It looks as though Bulliet's inconsistencies didn't prevent him from being always Right—and the artists always Left.

But there are probably a lot of people besides Bulliet who don't understand why artists should be against war and fascism. To a lot of Americans "fascism" is still an Italian word. For some "Hunger" may still be a German one. To Bulliet talk about fascism means a mental excursion to Europe, and entanglement in "international politics." But thousands of good Americans have realized "fascism" is an Italian name for a worldwide thing.

Some of the implications of fascism in Europe must be pretty clear to Mr. Bulliet, though he probably doesn't want to become involved by thinking about them. Art has withered under fascist rule. All that comes under "culture"—the sciences, literature, poetry, the theatre, etc., has been bent to the autarchic will and is being ripened as a sort of intellectual cannon fodder. The fascist rulers have spoken their word for war as the crowning glory.

We too, are preparing for our crowning glory. There are a couple of things pretty obvious to those whose head and skins aren't too thick. If America does get into war, the war department is seeing to it that we are as totalitarian a state as the best of them. The Industrial Mobilization Plan will take care of that. In the meantime even an artist can see that an increasing army and navy budget lowers the standard of living and retards culture. The ploughshares and pruning hooks are being beaten into planes and torpedoes; murals and sculpture and fine prints and education and leisure are being beaten into battleships and tanks. And when you say that there is something the matter with that way of doing things you find that you cannot teach in Massachusetts and that the army and navy would like to send you to jail, if you say it around them. The American Artists Congress won't change the political and economic world, nor try to. It is not a political organization and the economics of its members are mostly a matter of keeping fed and clothed. But it is vital that artists be acutely conscious of life around them. With material progress the article has widened and the need to organize become manifest. To make artists and all who come into contact with art aware of the world's drift is one of the chief functions of the American Artists Congress. This has not meant that it would persuade its members



Portrait of Marguerite Zorach: GEORGE BIDDLE

Metropolitan Buys Artist's Congress Exhibit

THE NEW YORK section of the eight concurrent American Artist Congress exhibitions, held during April at Rockefeller Center, closed auspiciously with the sale of a painting to the Metropolitan Museum. The purchase was George Biddle's portrait of Marguerite Zorach, wife of the sculptor William Zorach, an artist in her own right and a fellow Congress exhibitor. Biddle who has been actively associated with the government art projects and who played an energetic part in proposing the idea to the Roosevelt administration, has just completed a fresco for

the Department of Justice Building in Washington.

The New York exhibition was viewed by 5,000 persons ranging from museum curators to school children. Critics concurred in rating the quality of the show high and recognizing the function of the American Artists Congress in uniting artists of all kinds in a compact and active organization. Lewis Mumford summed it up in the *New Yorker*: "I don't know of any other society that is capable of bringing together such an important and representative group of contemporaries."

to paint pacifist or anti-fascist propaganda. The recent National Membership show of the Congress proved that—rather to the surprise of most critics, Bulliet included.

Artists are rarely social reformers. Few claim that they should be. The Goya and the Daumier that Bulliet would like to see reappear had a negligible effect on the course of history, but their understanding of the havoc wrought on humanity by malignant forces helped to make great art. If the Congress can contribute to the understanding of such forces today it will render great service. In doing that it must also take such steps as it can to preserve the artist's liberty to work, by securing him a measure of economic independence, freedom from censorship and race, color or class discrimination, and an opportunity to bring his work back to the people, from whom he and his work spring.

Bulliet will find greater art coming from men who know what is happening in Europe from those who don't care what is happening in Chicago.

New Hope "Progressives"

A "Progressive Art Exhibition" composed of the work of artists living within a radius of 15 miles of New Hope, is being held at Phillips Mill, New Hope, Pa., during May. Although the purpose of the show is to assemble as many different approaches to painting as is possible within the limited locality, it also presents drawings, prints and sculpture.

Some of the members of the opposing groups of New Hope painters, the established conservative painters and the now defunct Independents, seem to have joined forces in the new progressive movement. Many of the members of the non-jury show, however, are new-comers to the Mill. The exhibitors include Henry H. Baker, James Chapin, John Folinsbee, Wanda Gag, Francis Speight, Lloyd R. Ney, Charles Ward, Robert Miller, Adolf Blondheim, Camilo Calleja, Charles Child, Marion Hankin, William Cotton, Charles Evans, Paul Froelich and Peter Keenan.

Mystery of Boston's New Gentile Bellini, Discovered Last November, Cleared

MORE THAN A MONTH AGO the Boston Museum of Fine Arts reported the acquisition of an important 15th century Venetian painting believed to be a portrait by Gentile Bellini. The announcement in the Museum's *Bulletin* strangely failed to mention whence the painting came or any circumstances under which it was acquired except that it was brought to the museum last fall and immediately recognized as a splendid example of early Renaissance portraiture. Newspapers published the announcement and carried a reproduction of the painting.

The reason for the secrecy has now been explained. The painting was one of a group sent from the Morgan Memorial, Hartford, for an expert opinion by Boston authorities. At the Boston Museum the painting was tentatively attributed to Bellini by James S. Plaut and Charles C. Cunningham. It was sent to the Fogg Museum and under x-ray the attribution was confirmed by Fogg authorities. The Morgan Memorial was notified and a purchase price agreed upon. Since, however, the painting's previous history was unknown the acquisition announcement withheld the name of the seller in anticipation of spurious claims that might come forward. Almost anyone could say that they placed it in the Morgan Memorial bag by mistake and demand its return.

The publicity given to the acquisition fortunately brought forth the original owner who got in touch with the Boston Museum and

identified the picture. It had come by inheritance into his family with a number of copies and was presented as such to the Morgan Memorial. Since the donor has long been friend and subscriber to the Boston Museum and is happy that it now reposes as an original in their collection, the ticklish situation has ironed out to the complete satisfaction of all parties.

The Bellini, a portrait of some unknown Doge, is placed in the early 1460's by James S. Plaut, writing in the Museum *Bulletin*. This means that it was done in the artist's early manner when his heaviest influence was from his brother-in-law Mantegna. The half-brothers, Gentile and Giovanni Bellini, and their father, Jacopo, form the most illustrious family of painters in Venetian painting. Gentile's great importance as a narrative and pageantry painter has often obscured his work in portraits and Frank Jewett Mather, Jr., spends a great deal of time in his recent *Venetian Painters* establishing Gentile's position as "one of the dozen great portrait painters of the world." In much of Gentile's work Mather finds a certain resemblance to Chinese secular painting of the period, particularly Chinese ancestor portraits.

In 1474 Gentile was appointed to the "Sen-
seria," a position of high honor, under which he was obliged to paint each doge during his reign. The Boston *Doge* was probably one of this series which was destined for a private collection.

Portrait of a Doge: GENTILE BELLINI (1429-1507)



The Academy Elects

THE NATIONAL ACADEMY, at its annual meeting, re-elected Jonas Lie, president, and all other present officers for another year, and appointed Georg Lober, Eugene Higgins and Barry Faulkner as members of the academy's council. Twelve associate members were raised to the rank of academicians. The new academicians are:

Charles Bittinger, painter, aged 58, an associate since 1912, known for his interiors and architectural subjects.

Arthur Crisp, mural painter, aged 56, an associate since 1911, best known for his decorations in theatres, hotels and public buildings and represented in many private collections (one of his paintings is owned by the Duke of Windsor).

Walter Farndon, painter, aged 61, an associate since 1928, known for his marines.

Frank Tenney Johnson, painter, aged 63, an associate since 1929, known for his paintings of Western range life in the tradition of Remington and Russell.

Arthur J. E. Powell, painter, aged 73, an associate since 1921, best known for his landscapes, winner of the Salmagundi Club purchase prize of \$1,000 in 1931.

G. Glenn Newell, painter, aged 67, an associate since 1898, known for his cattle subjects, and scenes of rural life.

Leslie P. Thompson, painter, aged 57, winner of the Pennsylvania Academy's Beck Gold Medal in 1919.

Everett Warner, painter, aged 60, an associate since 1913, known for his landscapes and a winner of numerous awards.

Anthony De Francisci, sculptor, aged 50, an associate since 1935, known for his medals and reliefs; designed Union Square Memorial.

Henry Hering, sculptor, aged 63, an associate since 1933, known for his medals and memorials.

Arthur W. Heintzelman, etcher, an associate since 1933, known for his portrait and figure etchings.

William Adams Delano, architect, aged 63, member of firm of Delano & Aldrich.

Arenal, Young Mexican

Under the sponsorship of the American Friends of the Mexican People, Luis Arenal, a young Mexican painter, is having his first New York exhibition of lacquers and gouaches, at the Delphic Studios until May 23. Arenal, with the younger generation of Mexican painters, accepts the doctrines of the initial Mexican artistic movement started by Rivera, Orozco, Siqueiros and others, but he also recognizes the need for further development. For this exhibition he has painted the life and work of the Mexican people, as well as a few American scenes.

The American Friends of the Mexican People, an organization whose purpose is to foster a better understanding and closer co-operation between the two peoples, maintains an active interest in all progressive movements and endeavors to give authentic information on social, economic and cultural developments in Mexico.

PEN & BRUSH PRIZES: A jury composed of William Auerbach-Levy, Eugene Higgins and Jean MacLane, awarded the following prizes at the 1937 Spring Exhibition of the Pen and Brush of New York: first prize to Charlotte Kudlich Lermont for *Harbor Traffic*; first honorable mention, to Anna Deur Irving for *October*; and second honorable mention, to Nell Witters for *Primroses*.

The Art Digest

Foot-Sore Critics

THE WOES of foot-sore art critics are aired by Harry Haswell of the San Francisco *News Letter*, "organizer" of the Art Critics Union, Local No. 12, who takes the spot-light away from needy artists and focuses it on the unsung and diligent critic whose duty is to bring art news to the public. "It is a sad sight," writes Mr. Haswell, "to see these valiant souls parade their weary frames through the long, echoing halls of the museums. And the startled jump, like a deer, when they encounter someone in the neglected galleries, their hearts afire at the prospect of acquiring a new reader on the morrow. Then, there is the incredible amount of junk that they, the critics, are forced to gaze upon during the various gallery-tours. There is, I am aware, junk in the drama and in music, but, in galleries, it is concentrated in a few rooms, inescapable, demanding."

The miles of gallery walked in one year reaches an unbelievable number. "A one-time art critic confided to me that he walked 433 miles in one year," adds Mr. Haswell. "And most of it was in the same art museum." Local No. 12 asks for a few things, namely, steam-heated galleries, for as the organizer-agitator says, "I have estimated the temperature at the Legion of Honor at being a rough 20 degrees as eleven o'clock in the morning. Then, either scooters or push-carts for gallery visitors (I thought of rolling divans, but I guess that's sheer decadence). These are to be equipped with telescope attachments.

"It would be fun to have museums furnish several inexpensive and badly executed paintings so that one could slash them with razors and thus work off that feeling of impotent rage when confronted with pot-boilers. Plenty of paper and pencils (an art critic never has a pencil when confronted with a name like Zoltan Schlapjewski). And, lastly, complete abolition of so-called 'comprehensive exhibitions' which simply means one looks at 500 paintings, each done by a different artist, and in 500 different styles. This causes the critic to write 'reviews' and also gives him hot flashes in the night.

"Still, things aren't so bad out here. The Eastern critics have to look at badly-hung exhibitions in gloom-ridden barns, crowded with Leftists and burgers alike, all struggling to see the latest efforts of the No-Jury, No-Prize, No-Hope Art Groupe. And there's no use getting short-tempered about the apparent lack of art-culture in America. Still, the galleries are distressingly bare of visitors; one can walk for days and only flush a covey of frightened museum attendants."

SOME WHISTLE, SOME WHISPER: With reference to those museum visitors who like to stay right up until closing time, *The New Yorker* gives a listing of the different ways in which these places get rid of late stayers. "At the Museum of Natural History, they blow a whistle. The Metropolitan sounds a nice, refined gong in each department. At the Museum of Modern Art, they go outside and ring their own bell impatiently. The Museum of the City of New York has a new electric bell, of which they're inclined to boast a little bit. It's not like a bell or a gong—more like a 'jingle' was the way a guard described it. The Morgan Library, as you'd expect, is the most refined of all—no whistles, no doorbells, nothing mechanical. At closing time a suave young man circulates among the visitors, saying in a mellow voice, 'I fear we'll have to leave now, please.'"



Portrait of a Young Painter: MATTHIAS GRUNEWALD

Rare Grunewald Portrait Comes to America

A FAMOUS early German masterwork, *Portrait of a Young Painter*, presumably a self-portrait of Matthias Grünewald, greatest of German mystics in paint, has been added to the collection of Mr. and Mrs. Charles H. Worcester of Chicago, through the E. & A. Silberman Galleries of New York and Vienna. It is the only work by this master in America and is one of the most important paintings to enter the collection of German primitives which the Worcesters are forming for the Art Institute of Chicago. One of the rarest of all German artists, Grünewald is not represented in the painting collections of London, Paris, Madrid or Amsterdam.

"It is undoubtedly the most important 15th century German portrait in America," says Robert Harshe, director of the Art Institute of Chicago, who has known the painting for a number of years. "Not only are the works of this period extremely rare, but this example is a masterpiece of its kind, for in addition to its personal draughtsmanship and distinguished color, it has a charming human quality bound to make the picture popular." Dr. Harshe further pointed out that the panel combines the typical Gothic precision of design with the newer individualism of the Renaissance.

The painting, done in oil and tempera on a maple panel, 18 by 12 3/4 inches, was discovered in Sweden about eight years ago and was immediately taken to Munich where it appeared in an exhibit of "Portraits of the German Renaissance," held during the sum-

mer of 1931. It was afterwards acquired by a Swiss collector and remained in his collection until this year, at which time it was brought to America by Elkan Silberman. It depicts a young artist sharpening his quill pen before an uncorked ink bottle and a drawing of a female nude. To the right is an open window with a glimpse of landscape and to the left, shelves on which appear the articles of his studio; a shell to hold color, a pear-shaped glass bottle (partly filled with painting material), small pots and other objects. The youth who looks out with a calm and serious expression, is simply garbed and wears over his long hair a black cap. It is signed "M. N." and on the drawing experts have made out the figure "75," probably meaning 1475, the date of its creation.

In Germany the discovery of the "Grunewald" created great interest, and in 1930 Hans Heinrich Naumann published a whole volume on it called "The Grunewald Question and the Newly Discovered Self-Portrait of the 20 Year Old Matthias Nithart of 1475," in which he proved that it was an early work of Matthias Nithart (known to posterity as Grünewald). Grünewald had hitherto been known only as a master of religious compositions, though portrait heads are employed in certain of the 20 paintings and 30 drawings conservative critics have assigned to him. Naumann believes that he was a pupil of Schöngauer and constructs a "first manner" for the artist in which a trip to Flanders and a meeting with Dürer are important steps.



Thrift and Industry: SCULPTURED PANEL IN COLOR BY HAROLD ERSKINE

An Advertisement That Will Last 100 Years

Crowds at the busy intersection of Lexington Avenue and 59th Street, New York City, are pausing these days to view a daring example of polychrome architectural sculpture recently done as a twenty foot high bas-relief panel by Harold Erskine in the portico of the newly erected Drydock Savings Institution building. Designed by Louis Weeks and Cross & Cross, architects, the four-story building, devoted almost exclusively to banking needs, presents a modernized, functional version of traditional bank architecture. The nature of the intersection, crowded by heavy pedestrian traffic from two subway stations, necessitated the use of a portico in the front of the structure to allow easy access to the building. Having a portico meant having a large monotonous front wall surface, so the bankers sent for the sculptor.

The subject of *Thrift and Industry* was chosen as most appropriate for the bank and the finished, low-relief panel, measuring 32 feet by 20, symbolizes the American family in its humble pursuits on the farm and in the city. Fruit-gathering, sheep-shearing, hoeing, blacksmithing, steel-riveting, spinning, fishing and stenography are among the occupations depicted by the artist. In the center is an American family group enframed by the fruits of their labor in a symbolic apotheosis. Because the structural arrangement of the portico piers divides the whole panel naturally into three sections the sculptor has arranged the composition as three sub-units in one. Erskine has simplified all the forms to a point bordering upon pictorial stylization. American life in its clean, healthy aspects, akin in spirit to the paintings of Leon Kroll, are expressed in the panel.

The daring use of polychrome, employing as many as eight colors, clear and brilliant, and applied as a flat wash provides an interesting revival of a procedure common in ancient Greek and Egyptian art. Besides the primary colors there are also present olive, slate blue, salmon, brown, and a neutral tint, all of which have been tested for permanence and non-fading quality. The process the sculptor uses results in a beautiful mat of "stony" appearance.

The practical value of the panel from the point of view of a business investment was described to THE ART DIGEST by Mr. O. W. Roosevelt, first vice-president of the bank. "It is in the nature of a permanent advertisement for the bank," explained Mr. Roosevelt, "something in pictorial form which will impress a definite recollection of the bank on a person's

mind, one which will stay with them whether they see it every week or once in ten years. That, in essence, is good advertising." Asked why the particular style and technique was selected the banker replied: "The bank's building at the Bowery and 3rd Street, still in use, was built 62 years ago. We intend to be in this new building at least another 62 years—probably a hundred—therefore we want something that will last a hundred years in style as well as durability."

Meanwhile artist and patron are satisfied and the sculpture has begun its 24-hour job at the bank.

Revolving Exhibits

An unusual exhibition plan is revealed in the announcement by the Studio Guild of its First Annual Revolving Exhibition of Paintings and Sculpture, to be held in the Studio Guild Galleries, 730 Fifth Avenue, New York, from June 14th to September 4th.

Artists are invited to enter groups of five or six works, so that the exhibition will include several miniature one-man shows as well as single exhibits. It affords an excellent opportunity to artists who for any reason do not wish to give solo exhibitions. Both paintings and sculpture may be entered for any number of weeks and may be changed at will. Entry fees are fifty cents a week for one picture, and forty cents for each additional picture. The exhibition is open to all artists. An added feature, of special interest during the summer months, is a large open-air terrace where exhibitors may entertain their friends and visitors.

POE'S HOME RESTORED: The home of Edgar Allan Poe at 530 North Seventh Street, Philadelphia, which was offered at a sheriff sale on March 1, has been bought by Richard Gimbel, and will be opened as an historic house museum. The interior, according to the *Museum News*, has already been restored as near as possible to the condition at the time when it was occupied by America's greatest poet. Mr. Gimbel plans to remove the front, and restore it to its original condition.

CORRECTING AN ERROR: An error appeared in the article "Medallie Art," on page 10 of the 1st May issue of THE ART DIGEST. The dinner given by the Medallie Art Company was to honor the members of the National Sculpture Society.

Chronicler of Life

A SELECTION of 29 gouaches and drawings by Constantin Guys, French "chronicler of the Second Empire," will be shown at the Valentine Galleries, New York, from May 17 to June 1. The exhibition, scheduled to open on an earlier date, was delayed because the work to be shown was part of an official exhibition at the Musée des Arts Décoratifs in the Pavillon de Marsan, Paris, and was so popular that it was extended twice.

Authorities differ on the birthdate of Guys, placing it either in 1802 or 1805, in the seaport Flushing. His father's position as Chief Commissioner in the French Navy took him all over Europe and the near East. The son sometimes accompanied him, thus gaining at an early age the cosmopolitan outlook that later characterized his work. In 1824 he joined Lord Byron on his Grecian expedition which ended at Missolonghi. Here Guys acquired a love for soldiering, military elegance and the horse, so that on his return to Paris he enlisted in the French dragoons.

Years followed in which Guys became a correspondent for the *Illustrated News* and active in the Crimean War. After this experience he worked extensively in and out of Paris, but with the fall of the Second Empire he became less prosperous and turned more to underworld characters for subject matter. His last years were not happy. At the age of 80 he was knocked down by a carriage and both legs were broken. He lingered on at the nursing home for seven years, occasionally visited by a few friends, until he died in 1892.

Guy was shy almost to the point of fanaticism. His friendship with Thackeray was broken up because the writer mentioned him by name in an article, and the same singular reticence made Baudelaire in writing his immortal and prophetic essay on Guy in *Figaro*, refer to him as "M. G."

Guy's work, however, indicates a globe-trotter, a lover of women and horses, a dandy of great elegance, and a keen participant in the pageantry of life. As Guy advanced in years pleasure lost its glamour, recognition came slowly and he turned from fashionable resorts to the gutter for his quick notations on life. Unlike most artists, the long years of his professional life show neither progress of growth, nor changes of style, nor the declining power in old age.

Une Biche, Fond Vert: CONSTANTINE GUY



The Art Digest

Art Auctions

AMERICAN and other furniture, silver, porcelains, glass, rugs and other interior appointments from the collection of Miss Ella Parsons of Philadelphia, together with property from other sources, will be dispersed at the American Art Association-Anderson Galleries the afternoons of May 27 and 28, following exhibition from May 22.

The American furniture is largely of Philadelphia origin, although there are some New York pieces of Duncan Phyfe type. Other furniture includes English, French, Italian and Spanish pieces. The silver includes a group of Georgian cream pitchers, an early Philadelphia tea service and a pair of massive George III covered urns. There is also a large selection of glass of Bohemian, English, Irish and American origin, old pewter and brassware.

On the afternoons of May 19 and 21, portrait miniatures, jewelry, Chinese furniture and textiles, Oriental rugs and silver, from the collection of Mrs. P. B. K. Daingerfield will go under the hammer at the American Art Association-Anderson Galleries. Several of the outstanding miniatures are by John Smart, British 18th century artist, while Edward Greene, Malbone and Charles Willson Peale are among the noted Americans.

Summer at Finch

The Finch School of New York City is inaugurating this year the Finch Summer School of Painting in its building on 77th Street which is equipped with spacious studios on the top floor. The school will be under the direction of John M. Sitton and courses will be given in all departments of painting and drawing for the three-month period beginning with June. There will be classes for both beginners and advanced students, and for those wishing to do advanced work in mural decoration private studios will be available. The school is to be based upon a policy of promoting the development of a student's natural inclination and giving intense training in the direction in which the individual student's talents point.

The director, John M. Sitton has been art instructor at Cooper Union, New York University, and, in the past year, at Columbia University and the Finch School. He recently won a commission to do the mural decorations in the Business Administration Building of the New York World's Fair, which is one of the largest and most important commissions in the Fair. Mr. Sitton, who holds a B.F.A. degree from Yale and won the 1929 Prix de Rome award, has done murals in Washington and Chicago.

Brooklyn's Water Colors

The Brooklyn Museum's ninth biennial exhibition of water colors, continuing until June 13, consists of 200 works from the United States, Germany, France and Mexico. Among the American artists represented are Thomas Benton, George Biddle, Charles Burchfield, John Steuart Curry, George Grosz, Edward Hopper, Georgiana Klitgaard, Reginald Marsh, Karl Mattern, Barse Miller, Eliot O'Hara, Paul Sample, John Whorf, William and Marguerite Zorach.

Foreign artists include Segonzac, Vlaminck, Chagall, Dufy, Laurencin, Leger, L'Hote, Lurcat, Picasso, Rouault, Beckmann, Dix, Heckel, Hofer, Mueller, Nolde, Schmidt-Rottluff, Amero, Charlot, Covarrubias, Rivera, Siquieros and Picabia. Selections were made by John I. H. Bauer, Curator of Contemporary Art, and include only specially invited papers.



The South's Breath: ARTHUR B. DAVIES
A Gift of Stephen C. Clark

Clark Gives Carnegie a Davies Rhythm

THE LAST PERIOD of Arthur B. Davies, when he was more than ever interested in the problem of rhythm—the rhythm of figures in nature, human beings that seemed to take on an oneness with their environment—is ideally illustrated by the latest addition to Carnegie Institute's permanent collection, *The South's Breath*, a gift of Stephen C. Clark. It was purchased by Mr. Clark in 1924 from the Ferargil Galleries, to which it had been consigned directly from the studio of the artist. In 1925 Mr. Clark lent *The South's Breath*, together with some others by Davies, to Carnegie Institute, and it has been at the Institute since that time. It now becomes the second Davies oil owned by Carnegie, the other being *At the Chestnut Root*, purchased in 1930.

In the foreground of the Clark canvas, just off center and extending almost its full height, are two nude figures facing toward the background. They stand on tiptoe with arms gracefully and rhythmically extended above their heads. In design and arrangement they

are reminiscent of El Greco, whose influence on Davies was very marked. Forming a pleasing pattern, they take unostentatiously the important place in what is essentially a symphony of nature. The landscape to the rear and sides of the figures is rendered in tones of green. The skyline emerges from the hills in the background in a light green and passes into a bluish green at the top edge of the canvas. The feeling that is engendered by *The South's Breath* is a sense of complete harmony of all its elements—human forms, hills, lowlands, waterfall and sky.

It is appropriate that this painting should come as a gift to Carnegie Institute, because the Institute may modestly claim a little niche in the artistic career of Arthur B. Davies. In 1896 he had his first individual exhibition in New York, and immediately thereafter he was invited to send two of his paintings to the First Carnegie International. In 1913, at the Seventeenth International, Davies was given an honorable mention, and in the Twenty-second International in 1923 he was awarded first prize.

Davies was born in Utica, New York, in 1862, of Welsh parents. At the age of seven, his drawings attracted the attention of Dwight Williams, who became his first art teacher. In 1878 the Davies family moved to Chicago, and young Davies became a bookkeeper in a commercial house, a position which he later quit to become a drafting civil engineer on a new railway in Mexico. In the churches of Mexico, according to Dwight Williams, he saw for the first time paintings by old masters, and this marked the turning point in his life. On his return to Chicago, he entered the classes at the Art Institute. The remainder of his career is best told in his paintings, prints and tapestries. Davies died suddenly in the mountains of northern Italy on Oct. 24, 1928, while on a painting expedition in search of solitude and inspiration in the land of Piero di Cosimo, to whom he has so often been compared.

More Mellon Treasures

A new block of old master acquisitions, each one of major importance in its respective period, has just been purchased by Andrew W. Mellon for the National Gallery. THE ART DIGEST learns from reliable sources as this issue goes to press. Four paintings and one life size sculpture group by masters of the Italian Renaissance, and two canvases by Gainsborough comprise the lot which, as with the bulk of Mr. Mellon's collection, comes from various sources through the firm of Duveen Brothers, New York. The following works are known definitely to comprise the purchase which was effected during the first week in May: Donatello's life size Virgin and Child, from the Henry Goldman Collection; Masolino's famous Annunciation from the Henry Goldman Collection; Flight into Egypt, by Giovanni Bellini; St. Jerome, by Mantegna; The Nativity, by Duccio; The Bridge, a landscape by Gainsborough; and Mrs. Sheridan, a Gainsborough portrait from the Rothschild Collection recently dispersed in London. Full details and reproductions of the purchases will be carried in the June 1 issue of THE ART DIGEST.

A SEARCH FOR DEARTH: Owners of paintings by Henry Golden Dearth are invited to communicate with M. René Gimpel, 8 Place Vendome, Paris, giving the titles of their paintings so that proper entry may be made in a catalogue raisonné of this artist's work being compiled by M. Gimpel in collaboration with Mrs. Dearth.



Storm Over Memensha: EDNA REINDEL

For the Lover of "Things as They Are"

EDNA REINDEL, exponent of detailed realism, is showing a number of her crisp and colorful paintings at the Macbeth Galleries, New York, until May 20. Still retaining her interest in flower composition and curious studio set-ups, Miss Reindel seems to be venturing more and more into the field of outdoor painting. On view among the latest exhibits are several clear-cut landscapes, peaceful in brilliant sunshine or luminous under storm light. In several of the more recent flower subjects the artist has deserted her usual style to achieve a looser, more flowing outline.

Aside from her unusual technical equipment, which has a kinship with the Italian and Flemish primitives, Miss Reindel shows an interesting inventive side, especially in her still life compositions, in which she places a vase over a red chalk drawing, a dwarf-like image on the catalogue of Toulouse-Lautrec's circus scenes, or a wooden torso resting on broken egg shells. Her *Pierrot*, however, looks more like a serious young American watching

a polo match or a catch in the outfield. A strong plastic quality distinguishes the full-cheeked portrait of Olga. Grapes, flower forms, doves, a reclining cat, masks and various mid-Victorian objects are favorite items used by Miss Reindel in decorative compositions. One of her best still lifes is the arrangements of lilies in an early American setting with a floating angel reflected in a mirror. This charming bit of satire is called *Republicans are Not Always Ungrateful*.

In these works the lover of things "as they are" may revel to his heart's content, points out Henry McBride in the *New York Sun*. "For when it comes to marking the subtle differences of textures in fruit and flowers and what not, and in capturing the everyday effects of the out-of-door world under the full glare of day, Miss Reindel has few lessons to learn from any one. And with it all, her things, particularly her still life and flower subjects, hold together beautifully as compositions and are satisfactorily rich in color."

Sold Not Shown

"The idea of exhibiting paintings before they are sold," writes Harry Muir Kurtzworth of the Los Angeles *Saturday Night* after a visit to the studio of S. Seymour Thomas, "is a modern inconvenience artists have contrived for themselves (in the absence of patrons). It was not known by the men of the Renaissance except when they on St. Luke's day held fairs to get rid of work regular customers did not call for."

"Among those preeminent artists who work entirely apart from public exhibitions is S. Seymour Thomas, who carries on the ancient traditions of the art of portrait painting. Four portraits have been completed by this master

since this year began. Not one of them will ever be shown in a competitive exhibition." The four portraits are likenesses of John Earl Jardine, Mrs. Alexander F. Morrison, Mrs. Robert Andrews Millikan, and William Gwynn Mather, president of the Cleveland Museum.

WINNERS OF THE PAST: A special feature of the annual exhibition of the National Association of Women Painters and Sculptors, which will open at the Argent Galleries on May 24, will be a reviewing of pictures and sculptures to which prizes have been awarded during the past two years. A room devoted to prints will include some of Minetta Good's prize winning lithographs.

Don Quixotes of Art?

WITH CHANGING TIMES and the entry of a paternal Government into art, the Society of Independent Artists, founded 21 years ago to give the unknown a public hearing, has become an organization fighting for a mythical cause, reports Thomas Craven in the *New York American*. It is Mr. Craven's theory that "the common man, far from being suppressed, is now enjoying an exploitation out of all proportion to his democratic rights and his intrinsic ability as an artist."

"I doubt that there are today any mute, inglorious Michaelangeli in America," wrote Mr. Craven after viewing this year's giant Independent exhibition in the Grand Central Palace. "With the impetus given to local exhibitions by Federal relief projects, and with the vast machinery created by the Government to employ artists in all branches of public works, it may safely be said that never before has the unknown painter had so glorious an opportunity to gain recognition and to practice his craft profitably."

"The conditions responsible for the founding of the organization of Independent Artists no longer exist, and the Society, through pride perhaps, or habit, is now fighting for a mythical cause."

"The proof of this, if proof is required, lies in its latest exhibition, a huge affair of more than 1,000 paintings. Some of the pictures—a mere handful—were done by reputable artists, but they were lost in the shuffle; a few were the creditable attempts of unknown painters; the great majority were dismal ineptitudes produced in solitude by misguided souls who nursed the illusion that they were artists and were willing to pay the membership fee of five dollars to convince the world of their neglected genius."

"For the life of me, I cannot see what is gained by this mass exhibition of mediocrity. It is one thing to say, with a flourish of magnanimity, that every one is entitled by the law of the land to draw and paint, but it is quite another to encourage failures and hopeless amateurs by giving them exhibition privileges. Furthermore—and this applies not only to the Independents, but to all societies without critical standards—to treat mediocrity as if it were as estimable as professional attainment is a breach of judgment, a miscarriage of liberality that reacts upon the public with most disastrous results."

"The net effect of this policy is to vulgarize and cheapen art, to lead the average person who, at his happiest, is none too secure in his notions of art, to believe that painting is a sad and miserable business. What else could be expected of him when he beholds acres of abortive stuff, most of it doleful and out of joint with life, practically all of it the strained efforts of untrained and unfortunate people."

Mr. Craven would have the officers of the Independents, "public-spirited and capable," turn their attention in the opposite direction, for "the crying need right now is not the indiscriminate coddling of amateurs, but some humane scheme for getting rid of the hundreds and thousands of incompetents who clutter our exhibition rooms to their own eventful mortification and to the great disadvantage of worthy practitioners."

THE DOWNTOWN

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The Art Digest

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A Costume Museum

A MUSEUM OF COSTUME ART, the first of its kind in the country, which will be located in New York City, center of the world's garment industry and logical fashion center of the world, has been proposed by a group of theatre-minded persons in New York headed by Miss Irene Lewisohn. An exhibition last month held in Rockefeller Center served to point out the possibilities of such a museum to the New York public and was sponsored by an imposing list of patrons. The nucleus of the show was drawn from the international collection of native costumes owned by Miss Lewisohn and her sister, Miss Alice Lewisohn, gathered during their travels in out-of-the-way corners of the world, and bolstered by loans from museums and libraries.

The need for a costume museum which could be administered similar to a library in which students at all times could examine specific examples placed in racks for ready availability was stressed by Lee Simonson, scenic designer, who has become actively interested in the project. Also, pointed out Mr. Simonson, it is time for some institution to rescue the fast disappearing early American costumes which find their only use these days at costume balls or are cut up in order to use the cloth for something else. In this day of machine-made garments the craft of handmade costumes is an art of the past and one worthy of being preserved in a museum.

The prospectus for the new museum proposes to erect a building in the projected Municipal Art Center of the City of New York, which, it points out, will be available to the three industries most concerned with costumes: garment making, the theatre, and the movies. "In addition to rotating exhibitions of costumes," reads the prospectus, "the proposed museum will be a living museum with permanent collections in live storage always available to research workers. To supplement these costumes and accessories, the museum will house a library of books and documents that will serve as source material for the study of costume design and history. Full size patterns complete in every detail revealing all intricacies of cut and finish will be on file in the museum collections so that the designer, student and historian will find it possible to compare source material with actual costumes and understand how they are made."

"There will be work rooms as well, equipped with tables for cutting patterns and making drawings and sketches; the museum staff will be trained to give expert advice and help in research. Exhibition rooms will have flexible inner walls so that space of any shape or size may be enclosed to suit the character of the material exhibited. The exhibitions will be related to historic, timely and art events, trade interests or simply to the display of beautiful things that delight the eye."



W-2: LUCIEN LABAUDT

Labaudt Wins San Francisco Purchase Award

THE CITY OF SAN FRANCISCO marked a new advance in civic art patronage recently when the committee on painting and sculpture of its Art Commission awarded a purchase prize of \$500 to Lucien Labaudt's *W-2*, while it was on view at the San Francisco Museum in the 57th annual exhibition of the local art association. "The city has, of course, bought innumerable works of old and modern masters for the public museums," writes Alfred Frankenstein in the *San Francisco Chronicle*, "but the awarding for a purchase prize by the municipality in connection with an annual exhibition of contemporary work is something new for this community, and may be something new for American cities in general."

The Labaudt painting thus becomes the nucleus for a permanent city owned collection of contemporary art, chosen each year from San Francisco's best established annual show. This collection will be housed in one of the municipal galleries, and will be lent to the 1939 fair and to other exhibitions for which it may be requested.

Edgar Walter, president of the San Francisco Art Commission, says that the art association annual was chosen for the award of this prize because it "provides the best cross-section of modern work, especially of local work, the community affords." It is hoped that the addition of this award to the others annually given, writes Mr. Frankenstein, "may stimulate artists from other cities to contribute in greater numbers, although for obvious reasons it was thought best to present the prize to a San Franciscan the first year."

"Labaudt's picture was selected by the committee," explains Mr. Walter, "because we

felt it to be well painted, entirely modern without eccentricity, and representative in all respects of contemporary life." The picture derives its title from the official designation for the Bay Bridge tower visible in the right background.

Labaudt was born in Paris 57 years ago, but has been a resident of San Francisco since 1911. He has made extensive research in the theory of color, and as a designer has worked in many fields, including costume and the theatre.

Art Guidance Scholarship

A scholarship, providing a year's tuition in a professional art school in New York City, has been awarded to Alec Guthrie of the Newark Arts High School. This is the ninth annual art scholarship given to a graduate of a high school within the New York region, exclusive of New York City. The competition, supported from a fund to which the late Otto Kahn was the chief contributor, was organized by the Art Guidance, division of the National Association for Art Education.

Work was received from 74 students in 39 high schools. Besides Florence N. Levy, supervisor of the Art Guidance Council, the jury was composed of the heads of the four art schools that co-operate in giving this scholarship—James C. Boudreau, director of Pratt Institute; Austin Purves, Jr., director of the Cooper Union Art School; Jonas Lie, president of the National Academy of Design, and C. Hamilton Preston, director of the New York School of Fine and Applied Art.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

Goings on in the old master field have been providing most of the important news during May with the Bache gift, of course, leading everything. As this is written news comes of the new group of purchases by Andrew W. Mellon for the National Gallery adding another exciting item in which the public stands once more to gain. In the galleries one of the most interesting exhibitions is that of the Hurd Collection of Italian primitives at the Newhouse Galleries giving the neophyte, and scholar as well, one of the most charming groups of Madonna and Child pictures seen in some time. In the contemporary field the number of individual shows has lessened with the waning season though there are an unusual number of sculpture events showing interesting and diverse achievements in this medium. The event controversial for May is the Valentine Gallery Soutine exhibition, with some detesting and others deifying the 53-year-old School of Paris painter. The show (reported elsewhere in this issue) evoked comparisons with artists all the way up to Rembrandt. Several group shows of diverse types are current on 57th Street, but the large Salons of America, regularly held this time of the year is postponed for some reason until next fall.

anything but an easy job of getting at the essential volumes, the artist has produced a likeness recognizable at once. *Seated Athlete* (reproduced) achieves the same feeling of a particular person lurking in the generalized form. Other outstanding works are a head and life size figure of *Paul Robeson* and a portrait bust of *Romany Marie*, famed befriendeer of Greenwich Village artists.

A Summer Gallery

An annual harbinger of summer is the series of six one man shows held during one month periods throughout the summer at the jewelry establishment of Theodore A. Kohn & Son on Fifth Avenue. The firm graciously extends its space and facilities for exhibiting to younger, and generally, unheralded American artists. Inaugurating this year's series is Charles Trumbo Henry, a young New Yorker who held a Tiffany Foundation fellowship in 1929. Henry's work has been shown in several group shows in town though this is his first appearance alone. Subdued water colors, flat and harmonious with good draughtsmanship qualities mark his present work. In his landscapes, especially the winter scenes he achieves an atmosphere of his own. "He works smoothly, expertly toward well calculated effects," wrote the *Times* reviewer.

Salemme's Sculptural Form

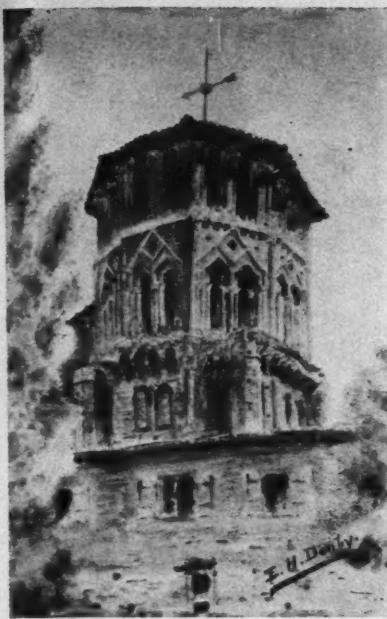
Among the numerous sculpture shows one of the most interesting is that of Antonio Salemme, twice a Guggenheim fellow, who came to this country from Italy at the age of eleven. Salemme has been doing quite a bit of portraiture recently and most of the work shown has been done as bust commissions, though several figures are life-size studies of athletes. His large standing *Eve* is a generalized conception of woman's form conceived in an archaic vein closely resembling the work of Maillol. The main volumes count for everything in the work and no attempt is made at articulation of superficial anatomical structure. A certain swayed rhythm gives this heroic work a definite and pleasing animation. In his portraiture Salemme has struck a rare combination of realism and plastic form by a process of expert elimination. In a head like that of *Vilhjalmur Stefansson*, in which the famous Arctic explorer's features present

Galaxy of Group Shows
A number of important group shows are current at the present time as the galleries bring the season to a close. Contemporary Arts sums up its season with a show called "This Year's Crop" representing artists who have made their debut at this active center. Singled out of the group as particularly noteworthy by Howard Devree of the *Times* were pictures by Lebeduska (with his inevitable animals), Gershon Benjamin, Guy MacCoy and Louis Bosa.

The Guild Art Gallery group is holding its spring round up of small paintings and sculpture. "A distinct odor of spring is apparent in several of the oils," wrote the *Herald Tribune* critic, "chiefly in Philip Reisman's lively *Moving Day*, which is full of good-humored figure painting, and in Jacques Zuckerman's luminous *Riverside Drive* in misty yellows and light blues. Less in the spirit of spring

Antigone: GEORGE RICKEY (Included in the Uptown Gallery Group)





Tower of Toulouse: EDWIN H. DENBY

are Theodore Roszak's two abstractions and two canvases by Hans Foy, one a gloomy, heavily painted hillock and the other a somber study of moonlight."

Still another group affair holds forth at the Artists' Gallery in which "J. C." of the *Herald Tribune* found an interesting newcomer to the New York gallery scene, V. Thal, a Frenchman who paints in France sometimes in company with Matisse. "A peculiar warmth pervades his painting," wrote this critic.

In the definitely modern field is the group show at J. B. Neumann's New Art Circle where the smaller work of Klee, Weber, Herrmann, Beckmann, Kopman, Chagall, Friedman, De Martini, and Blumberg are hanging. The annual member spring exhibition of the Pen & Brush Club is underway and will last all summer at the club's headquarters at 10th Street, just off Fifth Avenue in the part of town where the sidewalk cafes invite the passerby. At the opposite side of town is a new group show at the Uptown Gallery representing new work by the gallery's regular group. Across town, near the A. W. A. clubhouse on 57th Street, west, is an interesting show by younger artists at the Vendome Gallery, which will be reported next issue.

Bradford Lambert

Among the one man displays of the past two weeks was a show of portraits by Bradford Lambert, with a few landscapes included. Of the portraits, Malcolm Vaughan, of the *American*, wrote, "They are informal presentations, and though they do not often penetrate to profound depths of character they oftentimes reflect a graceful personality in the sitters and give us a sense of life and animation. The portraits of men, painted with a more straightforward attack than the others, and more directness of approach, are the best. Finest of the lot is a forcefully designed, well-ordered portrait of Carl B. Marshall, of Providence, R. I., picturesquely dressed in the costume of his hunt club. There is also a strong, poetic head of Paderevski."

The two or three landscapes included in the exhibition stole the show in this critic's opinion and led him to feel that "Evidently Lambert is unaware that landscape is the vibrant string in his bow. He should give a hand to it oftener."

Interest in this show has prompted the gal-

lery to extend the exhibition to May 22, it is just learned. Others among the fourteen portraits shown are those of Mrs. William R. Leigh, Charles Hayden and Miss Eugenie Grew. The latter subject, niece of the Ambassador to Japan, is painted in the 18th century tradition and holds up as one of the more charming in the show. Landscapes and figures from Arizona and Mexico form the rest of the subject matter.

Altoformism

"Altoformism" is the style in which sculptures by Adam A. Sanders, on view at the Delphic Studios, are classified. A nostalgic elongation of the forms which are entitled in abstract captions such as Enigma, Ascent, Why, Venus, A Breath, etc., are worked out in wood and metal. Mr. Sanders explains his wry but extremely expressive forms in the catalogue: "my new art in its altitudinal dimensions is the true reflection and the veritable symbol of modern life both in its physical and its spiritual content. The former's manifestation bespeaks man's relentless striving for an ever higher stratosphere; the latter betokens an increasingly intensified groping and longing for some new heaven and new earth."

Architect-Artist

The unrelenting activity of a touring architect is represented in a show at the Studio Guild by Edwin H. Denby. Showing water color landscapes of Maine, architectural renderings of details and buildings encountered in France, Italy and elsewhere, and finally, sepia-tone reproductions of both, this artist has assembled a wide variety of matter. To one who has an interest in historical architecture the renderings are a particular delight since the artist has assembled architectural details of the ornament, the orders, etc., essentially as a picture which, in addition, functions as a pictorial record from which most of the familiar buildings could be reconstructed by an architect without any further knowledge of the style originally employed. Gothic, Byzantine, Saracenic and other styles furnish most of the material. The water color landscapes are done in subdued color, sometimes almost monotone, but with an unerring sense of picture-composing. "Sepia-tone" reproductions are done by a chemical process which preserves the original light values of a picture as it translates color into black and white. The resultant reproduction has the qualities similar to an aquatint.

Seated Athlete: ANTONIO SALEMME



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Portrait of a Patron: CHAIM SOUTINE

A Soutine Boom?

EVER SINCE Soutine, the feverish Russian who has been working in Paris, was first given a comprehensive showing in New York at the Valentine Gallery and at Mrs. Cornelius J. Sullivan's, there have been rumors of secret plots and intrigues, rumors that the astute Dr. Albert Barnes having over-played on Soutine's selling the artist "short."

The third of the Soutine shows, also at the Valentine Gallery, is accompanied, writes Emily Genauer of the *World-Telegram*, "by a letter from Dr. Barnes, head of the Merion, Pa., Barnes Foundation, protesting that these are not discards from his own Soutine collection, said to be the largest in the world (rumors that he is selling through the Valentine Gallery having circulated in the art world for some time), and boasting that 'no dealer or collector has the amount of money that I consider the fair value for them (his own Soutines). Indeed, after seeing the Van Gogh show I am more than convinced that Soutine is a far more important artist than Van Gogh.'

"All of which would seem to indicate that a Soutine boom is on the way and that investors had better get on the bandwagon quick—unless it is already too late—if they want to get hold of Soutines they will eventually be able to dispose of at much higher prices (unless, that is, the good doctor and

the dealers decide for one reason or another to drop him before then).

"Even with the public educated (or intimidated) into liking Van Gogh, it is doubtful that they'll ever be able to take Soutine in as large doses. For in comparison with him, Van Gogh is almost meek. Soutine's pictures are the most explosive conglomerations we can ever remember having seen. Their color is feverish, their arrangements (if they can be called that), frenzied, and their general effect utterly grotesque. Yet they manage in many cases to be extraordinarily interesting.

"His portraits are highly effective caricatures, but they are much more than that. Tempestuous as they seem, close examination of their surface reveals how painstaking in reality has the painter been in achieving his effects. Note for instance, the picture called *Enfant de Chœur*, how its texture is compounded of innumerable tiny brush strokes of different colors, applied not alongside each other, in the manner of the impressionists, but one on the top of the other, so the effect is extremely opulent and gratifying, and the result a 'paint quality', to use a hackneyed phrase, which stands up with that of the most deliberate, rational and sensitive technician.

"The best things in the show are the portraits of choir-boys, all poignant studies executed in bold but effective color harmonies. The jumbled landscapes we found utterly without meaning or significance."

Other critics were more enthusiastic:

Henry McBride of the *New York Sun*: "One by one the Soutine paintings that first converted the Parisian connoisseurs and shook them out of their original dislike are coming to this country, and the more of them we see the more evident it becomes that Soutine must be ranked with the great . . . No richer paintings than these have been shown here this winter. No richer painting is to be found in our Metropolitan Museum, not even among the ancients. Every inch of the canvas is 'painted'."

Jerome Klein of the *New York Post*: "Your grandchildren, I predict, will take Chaim Soutine as readily for granted as you do Gauguin and Van Gogh . . . There are many splendid things in this show, but all else is overshadowed by a great figure of a bather, which must take its place among the greatest creations on canvas of the twentieth century. It is based on a Rembrandt motive, and like many a Rembrandt figure, it is of a gnarled and knotty beauty. A work of homely grandeur, it could fittingly hang alongside a masterpiece by the celebrated Dutchman."



Judging at the Art Gallery
EDMUND BLAMPIED (Water Color Drawing)

A Dog's Life

A KEEN SENSE for human foibles lifts the group of caricatures of dogs dressed as humans which Edmund Blampied is showing at the Guy Mayer Gallery, New York, into a more personal vein than the average cartoonist's art. This noted British etcher and water colorist, who is more familiar for his lusty prints of life among the farmer folk of Jersey, turned from his usual course into the land of whimsy and produced these humorous water color drawings of a humanistic dog world, in which golf and art are leading pastimes.

The perfect dog seems to have been selected for the character portrayed in *Judging at the Art Gallery* with a long, lean and slightly stooped greyhound acting as the would-be connoisseur, drinking in the art work with a nothing-can-stir-me attitude. A fuzzy little pekinese, probably symbolizing an art patroness, is a little puzzled trying to understand the painting, while a sad-faced blood hound with spectacles fondly remembers the sensible art his family used to own. Another favorite is *Playing at a Hole in the Ground*, two stocky Scottish terriers in plus fours playing golf in the rain; one whacks the ball down the course as the other waits patiently under an umbrella. *But It's Grand Sport Biffing a Little Ball* shows a hearty Irish terrier as a champion with a bevy of long-nosed and pug-nosed dogs, dressed as sport lovers, following the play.

Rome Fellowships

The awarding of the fellowships in the annual Rome Prize competitions will again take place at the Grand Central Art Galleries, New York. The competitive designs in painting and sculpture will be on exhibition at these galleries from May 17 to 21. The judges will be: Barry Faulkner, Francis S. Bradford, Gifford Beal, Thomas La Farge and Mahonri Young in painting; and Herbert Adams, James L. Fraser, John Gregory, Sidney Waugh and Adolph A. Weinman in sculpture.

There are 41 applicants in painting and 30 in sculpture, with many of the leading art schools in the country represented. Each fellowship carries an allowance of \$1,400 a year for two years with free residence and studio at the Academy, also \$150 a year for materials. Winners will be announced in the next issue of *THE ART DIGEST*.

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Tom-Tom Player: SYBIL KENNEDY

Sharpened by Wit

LONG-LIMBED Negroes and the slim-hipped proportions of the ideal 20th century youth identify the sculpture of Sybil Kennedy, who is holding an exhibition at the Walker Galleries, New York, during May. Biblical subjects treated in a modern manner are mingled with studies of elongated Africans and clever anecdotes in bronze. Canadian-born, Miss Kennedy began her art studies in Montreal and continued them in London, finishing off with four years of training with Archipenko in New York. That she has carried much away from the Archipenko studio is evident in her stretching of forms. Her original subject matter, sharpened by sophisticated wit, makes a stimulating show.

A fine attitude is struck in the *Bathers*, who have just emerged, hearty and dripping, from the sea, and in the couple dancing in the best Upper Harlem manner. The well controlled grace of the modern dancer is often reflected in these pieces, especially in the tall figures of the *Slave* and *Seated Woman*. Most amusing of the subjects are *Three Mexicans* and the spider-like *Tom-Tom Player*. For Biblical material Miss Kennedy has selected the most difficult spectacle to conceive, the *Crucifix*, and one of the most popular subjects, *The Prodigal Son*. Lot's wife is portrayed in the act of looking backwards and the cast stone in which the model was cast strangely resembles hardened salt.

In the next room of the Walker Gallery may be seen a selection of six modern hooked rugs designed for the Crawford Shops by Joan Miro, Marguerite Zorach, Henry Varnum Poor, Ruth Reeves, Barbara Henry and Donald Deskey.

The Gloucester Scene

George Laszlo, who for the past two years has been painting the Gloucester waterfront and the steep streets of that little town, will open an exhibition at the Ferargil Galleries, New York, on May 17. A smaller group of paintings done in Nassau will also be included, as will a selection of etchings of fishermen.

Laszlo was born in Hungary and began his art studies in Budapest, later travelling to Munich and Paris to study the work of German and French masters. He has lived in America for twelve years and held his first exhibition at the Montross Gallery in 1928. His technique has of late undergone a radical change.

Ageless Continuities

IN AN EFFORT to create a sounder and more intimate relationship between the museum and the public, the Pennsylvania Museum of Art is introducing the first of a series of experimental exhibitions in which the art of the past is related to the art of the present. Aided by the Carnegie Corporation, this "Forms of Art Exhibition," being held through June 6, presents parallels in paint, sculpture, textiles, ceramics, graphic art, and photography, by old and modern masters, which reveal the fundamental similarity in works separated by centuries in time and continents in space.

E. M. Benson, well known art writer and associate editor of the *American Magazine of Art*, who was recently appointed to the staff of the Pennsylvania Museum, assembled the collection. In the introduction to the catalogue, he writes: "This exhibition is based on the belief that it is more important to understand what an artist is trying to say and how he says it, than to know when and where it was said. Historical facts may explain many things, but they seldom tell us very much about the one thing in a work of art that is essential to appreciation,—and that is why and how it functions as a work of art; and why artists of all ages, despite minor differences of seeing and feeling, have been moved to express themselves in much the same way."

This theory is demonstrated in each of the three sections—"Social Comment and Social Satire," "Formal and Humanized Values," and "Phases of Fantasy,"—where artists as polar in their cultural heritage and racial backgrounds as Memling and Lehmbruck, a 15th century sculptor and Walker Evans, a 15th century Flemish father of "true nightmares" and the living American painter Walter Quirt—are found to speak the same artistic language. In the "Social Comment and Social Satire" section the pungent social allegories of Bosch and the sharper statements of Breughel, Callos and Goya are found in the company of Daumier's 20 grotesque bronze portraits of French Deputies, as well as examples by George Grosz, William Gropper, Hogarth, George Rouault, Pietro Longhi,



Statesman: ONE OF TWENTY SATIRICAL PORTRAIT BRONZES BY DAUMIER

Benjamin Kopman, Rowlandson and others.

This same unanimity of purpose also unites the work of the artists found in "Formal and Humanized Values" as the emphasis on formal construction in a Coptic tapestry fragment of the fifth century, a Florentine chair of the 15th century and an American Indian petroglyph does not differ from the attitude and procedure that produced the Cubist art of Picasso and Lipschitz and the work of Matisse.

Common bonds also unite the work of artists in the "Phases of Fantasy" section, where revealing parallels are made between the eye portraits of Egypt, of 19th century England, and the symbolic eye inventions of Odilon Redon and Man Ray. The ceramic animals of the modern Carl Walters are related to the animal forms from Persia, Peru, and Mexico.

"It is hoped," concludes Mr. Benson in his foreword, "that the student, no less than the man in the street, will find visual nourishment here, and fresh insight into the ageless continuities of the basic art forms."

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Chinese Caricature

Printed below is a significant article by Arno Bader, an American residing in Nanking, China. It is a review of a touring exhibition in China of work by Chinese artists in the field of social and political caricature—a new and revolutionary movement in Chinese art, another example of the infiltration of Western ideology into the tradition-bound "Flowering Kingdom." Mr. Bader:

It is impossible for one who lives in China today to shut his eyes to the steady infiltration of Western ideas and techniques out of which vast social, political, and cultural changes are resulting. The old China of sedan chair, formal ritual, and leisured gentility is on the way out. The new China uses the bus and the aeroplane, conducts its business in crisp American fashion over telephone and telegraph, and in education has replaced the ancient classics with modern science. In the arts the change has been slower, but a strong contemporary literature which concerns itself with modern Chinese problems is growing up, and Chinese painting is already showing the effects of Western influence.

More interesting, however, is the fact that within the last five years a whole new art, the art of caricature, has taken root in China. In the past no Goyas, Cruikshanks, or Daumiers were to be found in the Flowering Kingdom. Generations of painters have been satisfied to produce only variations on the lettered scrolls, flowers, "birds on boughs," grinning tigers, "fairies and phoenixes," and *shanshui*—the "mountain-water" landscapes so beloved by the Chinese. Living in an ancient static civilization, the old painters saw no need of caricature.

A new China, shaken to its very roots by social and political changes, has found such a need, however, and has at last become articulate. Five years ago six young Chinese in Shanghai decided to form a club to further their common interest in the new art. Their numbers have grown steadily until today the original six have increased to over more than one hundred. Three small magazines are now published in their interests, and December, 1936, saw the First National Exhibition of Caricatures and Cartoons in Shanghai. During 1937 this exhibition will tour China with stops at all the large cities. Large crowds attend wherever the pictures are shown, and there can be no doubt that caricature has found a foothold in modern China and will exert an increasing influence in the future.

That the subjects and ideas of the pictures are typically Chinese is evident after even a casual tour of the gallery. Anti-Japanese sentiment motivates a good half of them. The others ridicule Western influence in the world of feminine fashion, caricature eminent personages, contrast country and city life, or reveal more or less openly social evils and



The Menace from the North

maladjustments such as war and the war lord, the sale of children, poverty and famine, the vices of Shanghai night life, and the weaknesses of officialdom. But while these subjects grow naturally out of the clash of East and West which is modern China, it should be noted that in themselves they are a sign of the new age.

To caricature a powerful man in old China was to cause him to "lose face" and to court punishment or death for the artist. Likewise to hold peccating officials up to ridicule would have been dangerous only a few years ago. In making up the exhibition the term *caricature* has been given a broad interpretation. In fact it is a significant comment on the state of Chinese painting today that many simple realistic delineations of Chinese life are included in the show as caricature, for despite its partial Westernization modern Chinese painting is still essentially decorative.

The frank imitation of Western caricaturists is obvious, and is freely admitted by the group of young enthusiasts who accompany the show. American magazines such as the old *Vanity Fair*, the *New Yorker*, and *Esquire* have been drawn upon heavily for style and technique. Covarrubias is a favorite master, and to a lesser extent Grosz and Cotton. Echoes of Rivera and the violence and heavy blacks of the *New Masses* are seen on all sides, with a sprinkling of the work of those who follow Klee, Dali, and the Surrealists. The peculiar sensation of recognizing a familiar style in an unfamiliar Chinese setting is a common and somewhat disturbing one.

Because of the present delicate relations between China and Japan, the artists have not been permitted to portray an easily recog-

nizable Japanese face. As a result they have been forced into symbolism and ingenious subterfuge. A picture of the Great Wall at Peiping shows Japan as a snake, its head and neck well through the high-towered gate moving down into North China, while behind, the long body covers an earlier conquest, the puppet-state of Manchukuo, in sinuous coilings. The same protest against Japanese aggression is seen in a picture of a house on the balcony of which stand two Chinese, one with enormous goggles and a feather in his hat. The house represents Manchukuo, the man with the goggles is the Emperor Henry Pu Yi, and the two Japanese-style sandals seen at the bottom of the picture as supports to the house are symbolic of the Japanese control. The apparently innocuous title, "There Is Someone in the House," points to the artist's meaning.

There are lighter subjects, however. One picture in the manner of Cotton shows China's famous "Christian" general, Feng Yu Hsiang—the man who is said to have baptized his regiments with a fire hose—glancing complacently into a mirror. Wang Ching-Wei, "the handsomest of the Revolutionists," until recently recuperating in England from the attack of an assassin, smirks self-consciously at the spectators. Lu Hsin, the acknowledged literary leader of modern China, frequently dubbed "the Gorki of China," is shown holding the Soviet hammer while Gorki flourishes the sickle, both literary gentlemen being attired in the short pants of the coolie.

It is too early to mention names, and, it should be remembered, this is just a beginning. The ferment, the chaos, the clash of East and West out of which modern China is rising into nationhood has created a need for caricature. If this first exhibition is frankly imitative, it has at least proved the exuberant vitality of the exhibitors. In the future, Chinese caricature will undoubtedly adapt itself to native conditions and develop a native style.

After a great deal of talk a Chinese scholar-gentleman of the old school was induced to visit the exhibition. He returned with a five word criticism: "*i-szu hao; hua-erh pu-hao*," "meaning good; pictures no good." He sympathized with the aims and ideas of the artists but to him, a confirmed collector of "bird on bough" pictures, it was not art.

Yet caricatures and cartoons are gradually forcing their way into the Chinese newspapers and magazines, sometimes with an allusive literary flavor that recommends them even to the old school. During the tense two weeks of Generalissimo Chiang Kai-Shek's virtual imprisonment by a subordinate, Chang Hsueh-liang, a Shanghai paper printed a cartoon showing a brightly shining ten-pointed sun of the national Kuomintang party partly obscured by a cloud, while beneath a group of Chinese people were stretching their hands toward the sun in acclaim. The title of the cartoon was a famous line from Li Tai Po's poetry. "The floating cloud obscures the sun," and the meaning was clear to every Chinese.

In these stirring times there is a field for work of this type, and if the *i-szu* continues to be necessary the *hua-erh* will find a wider appreciation, and caricature will have a future in China.

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The Art Digest

Death and Taxes

DECLARING that 75 per cent of all antiques imported into this country since 1906 were "fakes," the Treasury Department has moved to take them off the free-entry list, according to a special dispatch to the *New York Times* from Washington. The bill, as sent to Speaker Bankhead and introduced by Chairman Doughton of the Ways and Means Committee, would give discretionary powers to the Secretary of the Treasury to change customs rules to expedite imports and to relieve business of many annoyances from inflexible provisions. Included was a provision for taking antiques off the free list, but it would permit works of art to continue to enter free of duty.

The general privilege of free entry for all artistic antiquities more than 100 years old began in 1906 under the so-called "Morgan Act." Since then free entry has been accorded "works of art (except rugs and carpets made after 1700), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, pottery or porcelain, artistic antiquities and objects of ornamental character of educational value produced prior to 1630." So "advantageous was this to the business of importing foreign antiques, previously negligible, that almost immediately this became an important industry." The total importations in the last 30 years is estimated at \$640,633,302.

In a statement accompanying the bill, the Treasury Department called attention to the growth of the antique business in this country: "After extracting \$160,000,000 as the estimated value of the pictures and statuary probably entitled to free entry under the law, the balance of near half a billion dollars should be considered in the light of a statement of a celebrated English authority upon antique furniture, Herbert Cescinsky, to the effect that 80 per cent of all antiques sold in the English market are fakes.

"Mr. Cescinsky's statement appears to be applicable to foreign antiques arriving at our ports. It is estimated that about 75 or 80 per cent of the 'artistic antiquities' granted free entry into the United States since 1907 should have been dutiable."

The Treasury Department statement said, to quote the *Times*, "that an actuary working on figures of population, the number of wealthy families and other facts, and making due allowance for destruction, breakage, fire, wear, etc., could easily show that not a tithe of the imports from the British Isles could be genuine antiques.

"From the foregoing it must be apparent that the volume of imports of artistic antiquities has been such as to more than exhaust the available supply if all had been genuine. This not only deprived the government of revenue to which it was entitled, but injured domestic manufacturers in that this competitive merchandise entered the country free of duty."

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THE PRINT MAKERS: OLD AND NEW



Rue Transnonain, Le 15 Avril, 1834: DAUMIER

Weitenkampf Picks a "Century of Prints"

THE CENTURY OF PRINTS, which will remain on view at the New York Public Library until Dec. 1, begins with Goya and ends with Pop Hart, without including any living artists. Most of the prints represent the fruitful years of the late 19th century when rapid advances were being made in lithography and personal touch and interesting subject matter were the mainstays of print making. For his material, Frank Weitenkampf, director of the print department, has drawn on the Library's resources, particularly the Avery collection. Aside from the meaty content of the 100 prints, there are the usual stimulating notations made by Dr. Weitenkampf under each example. It is an exhibition to visit and revisit, for it is as instructive as it is varied, having been assembled under Dr. Weitenkampf's discriminating and well-trained eye.

The show starts off with bull fight by the fiery Goya and the mystic engravings of William Blake, who, as J. B. Priestly said, "died as he had lived, in an ecstasy of vision." Next comes the work of Turner, Gericault, Ingres, Delacroix, Bonington and his contemporaries down to the Impressionist group, who are mostly represented by colored examples. A wistful note and touches of past century humor are sounded now and then, as in the *Paris in Winter* by Felix Buhot with its hungry dogs, horses which have dropped from exhaustion in a dismal world of snow and ice. Feminine elegance is reflected in the study by Paul Helleu, while the charm of childhood is caught in the simple scene of little girls coming home from school by Théophile Alexandre Steinlen.

Max Klinger's *Bear and Elf* is a matronly nude perched precariously on a fragile limb prodding a venturing bear. Other interesting selections are the fused and impalpable lithograph of *Edmond de Goncourt* by Eugene Carrière, which is described as "half a very personal manner, and half a delicate probing into personality, something like an amorphous evocation;" the vivid and penetrating self-portrait of Marcellin Desboutin and the illustration *Rue Transnonain* by Daumier.

No attempt has been made to say which are the best prints of the period covered. It is

simply an assemblage of significant or interesting prints, no matter in what medium produced, which mirror the changing ideals, ideas, and style of the years in various countries. The visitor may proceed systematically or ramble desultorily, noting the diversity and contrast of the prints. "There are evidenced," writes Dr. Weitenkampf, "the fierce vigor of Goya, the aloofness of Blake's mystic outlook on the world, the truculent romanticism of Delacroix, the romantic classicism of Chassériau, Bonington's delicate blending of architecture and atmosphere, Isabey's bravura richness, Daumier's artistry in the furnishing of 'comics,' the virtuosity of Menzel.

"We pass through the 'revival of etching' in France, in the pleasing ruralities of Jacque, the craftsmanship of Bracquemond, the serenity of Daubigny, the short-hand notation of Corot, the evocations of Paris by Meryon. The last invites comparison with the so different impressions of the same city given by Buhot, Lepère and Béjot. There are, too, those grouped with or near the Impressionists: Manet, Pissarro, Degas, Mary Cassatt, all with a quite personal approach to the matter of print-making. As approach is the most significant thing about the whole business after all, one will naturally be led to comparison of the very dissimilar use of the various processes of etching, lithography, wood engraving—by Whistler, Klinger, Raffaelli, Bauer, Lunois, Slevogt, Platt, Bellows, Helleu, Gauquin and Pop Hart."

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Summer Cottage, Interior: EDWARD R. BURROUGHS

The Dayton Etchers Hold Their Annual

THE DAYTON SOCIETY OF ETCHERS, an organization of 14 local artists, is holding its 16th annual exhibition at the Dayton Art Institute during May. Organized in 1921 with five charter members, this society has been holding yearly exhibits since 1922, as well as shows in other cities and nearby states. In 1927 it organized the Ohio Print Makers as a vehicle by which its members could exhibit their work. The Print Makers continued under the society's sponsorship until 1927 when the Dayton Art Institute took over the circulation of their work.

Landscape and historical landmarks predominate in the present show of etchings, lithographs, aquatints, dry points and block prints. Only one portrait and one animal study are included in this selection of skillful and rather picturesque scenes. Among the interesting prints may be found the lithograph *Summer Cottage, Interior* by Edward R. Burroughs, dean of the School of the Dayton Art Institute, and the aquatint and

line etching *Late Afternoon* by Leroy D. Sauer, president of the society.

At present there are eleven local members and three associate members now residing in New York. Other officers are Daniel Blau, secretary and Victor Keuping, treasurer.

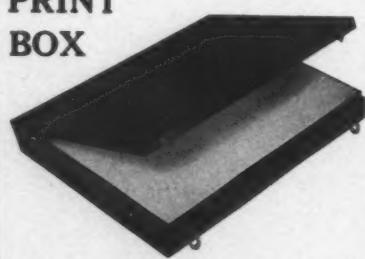
Prints of Many Periods

Periods and countries and artists mingle freely in the exhibition of recent print acquisitions at the New York Public Library to remain through November. Large selections of the work of Albert Sterner and Arthur William Heintzelman are displayed with old master prints as well as distinctive items from France, Great Britain, Germany, Austria, Holland, Japan and other countries. In the diversified American group may be seen examples of contemporary cartooning in the original drawings of the late Clive Weed.

The minor artist has his inning as well as the important one, for in displays of acquisitions the effect is usually heterogeneous due to different gift selections. As Frank Weitenkampf notes in the Library's *Bulletin*: "Lucas van Leyden rubs shoulders with Albert Sterner; the straightforward Jan Lievens with the stylizing Laboureur; Degas, in earlier and later work, with our contemporary Dunoyer de Segonzac."

NEW YORK'S OUTDOOR ART FAIR: The eleventh Washington Square Outdoor Art Exhibition will be conducted on the streets around and near Washington Square from May 28 to June 6. Location is by lottery and all artists residing in any borough of New York City are eligible. Permits to exhibit may be obtained from Edward G. Steinert, acting chairman, at the Hotel Brevoort, Fifth Avenue at 8th Street. Committee members include Otto Bierhals, Syd Browne, Robert Edwards, C. Hjalmar Emerson, Milt Groth, James Hulme, Adolph Stephani, John A. Storey and Holden Wetherbee.

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Whitney Schedule

SIX MAJOR EXHIBITIONS will be the attractions at the Whitney Museum during the season of 1937-38. The opening show, beginning Oct. 13, will be devoted to contemporary American ceramics and will include 135 examples of sculpture, bowls, and vases, assembled by the Syracuse Museum of Fine Art. This selected group was recently invited to the Kunstdustrie Museum of Copenhagen, and was later shown in Sweden, Finland and England.

The much-heralded exhibition of American painting, which is to be held annually instead of biennially as in the past, opens on Nov. 10 and will consist of the work of 125 invited artists. On Dec. 15 the Charles Demuth Memorial Exhibition, postponed from this season, will commemorate the life work of this artist who died in 1935. A survey of the entire field of landscape painting in America will make up the next show to be held from Jan. 19-Feb. 27, 1938. Landscape painting will be covered from the provincial through the Hudson River School, the tonalists, the impressionists and the romantics, including work by Doughty, Durand, Mount, Cole, Inness, Martin, Wyant, Blakelock, Fuller, Robinson, Twachtman, Hassam, Weir, Ryder, Homer and others.

The 1938 Annual Exhibition of Contemporary Sculpture, Water Colors and Prints, another biennial event which will be held annually hereafter, will open on Mar. 2, to be followed by the last show of the season, a comprehensive exhibition of the figures and portraits of Frank Duveneck, which will open on April 13 and end May 15.

Julius, The Third

The appointment of Oscar H. Julius as supervisor in charge of the execution and completion of the Federal Art Project stained glass window for Washington Hall, West Point Military Academy, marks the second time death has caused a replacement to this post within the past eight months. The first vacancy was created when George Pearse Ennis was killed in an automobile accident last August. This occurred just after Mr. Ennis had completed the design sketches and cartoons for the stained glass window devoted to the life of George Washington. The work was then carried forward by Archibald D. Sawyer, who died of a heart attack on April 20 at the age of 61.

As the surviving member of the group of three designers of stained glass whose long and close association as teachers, artists and friends culminated in their work on the huge Washington Hall window, Mr. Julius will direct the WPA craftsmen and artists in finishing and installing the twelve panel stained glass window. Mr. Julius is also a water colorist and painter of marine subjects and seascapes.

HEADS WOMEN DECORATORS: Bertha Schaefer has been elected president of the Decorators Club, the New York organization of professional women decorators. The other officers elected to serve for a term of one year are Nancy V. McClelland, first vice-president; Waller Freeman, second vice-president; Mary Coggeshall, treasurer, and Mrs. Walter L. Ehrich, secretary. New directors, appointed to serve for a three-year term are Elisabeth Brown, Ethel Lewis, Elizabeth C. Potts, Hortense Reit, Gertrude Gheen Robinson, Lucile Schlimme and Mrs. George Talmey.

The Art Digest

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Below the Border

A comprehensive exhibition of Mexican art is being held this month at R. H. Macy & Co., New York, in conjunction with a large display of craft work in the store's "Casa Mexicana." The art display includes the work of a score of artists of both conservative and revolutionary stripe and gives a cross-section of art as it is below the border today. Among the better known painters represented are Rivera, Orozco, Merida, Montenegro, Kitagawa, Dr. Atl, and Tamayo. Most of the items are water colors, lithographs and wood-cuts.

One of the most striking features of the exhibition is found in the work of Kitagawa, a Japanese working in Mexico who has brought a definite Japanese influence into its art. Several of the exhibitors are Americans working in Mexico but who have adopted the new Mexican idiom. Outstanding in landscape work, probably, are the water colors of Atl in which the national temperament has been injected into the portrayal of nature. Most Mexican of all are the prints by Rivera and Orozco, showing typical peons and their children in silent and often glum repose.

The vogue for Mexican crafts now so widespread in this country, was directly attributed to art exhibitions by Malcolm Vaughan of the New York *American*. "If you doubt that our art museums influence the home," he wrote, "consider the results of two New York museum exhibitions on the taste of the public. Five years ago the Modern Museum held a great show of Mexican paintings and the Metropolitan gave us an enormous display of Mexican craftwork. Not long thereafter dealers' galleries began to exhibit Mexican paintings and prints; several department stores added a counter of Mexican pottery, glassware and gourd ornaments such as had been on view at the Metropolitan, and then numerous little shops about town touched up their show windows with decorative objects of Mexican craftwork."

A Bow to Los Angeles: Harry Muir Kurtzworth of the Los Angeles *Saturday Night* reports that at a recent meeting of the Los Angeles Art Association Noon Club, at which such nationally known art dealers as Robert C. Vose, Jules Kiebets, Dalzell Hatfield, Bertram Newhouse and Oscar Putzel were present, the consensus was: "The increased interest in art evident in Los Angeles is unparalleled in 25 years of American art history."

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Getting in Step

There can be no doubt that the schools of the country, particularly the high schools, are being forced to make considerable revision of the curriculum in order to play their part in the movement of social forces which are remaking our modern world.

This subject is well discussed in a recent issue of the Michigan *Educational Journal* by Edgar G. Johnston, who says: "The community itself must become the laboratory in which the pupil increasingly comes to know his world at first-hand. Education can no more be confined to the walls of the school room than to the covers of a textbook. The industries of the community, its governmental agencies, its opportunities for recreation, its public services, its libraries and educational institutions are all fruitful subjects for first-hand, intensive study by high school pupils. Cold storage education is not adequate to meet the demands of a dynamic civilization.

"The problems of our age do not conveniently fit themselves into conventional subject fields. A functional curriculum based on experience with these problems will cut across departmental barriers. Eventually, it will lead to fundamental reorganization of the secondary school pattern. In conceiving education in terms of significant experiences rather than isolated subjects, the elementary school has made notable progress in recent years. The lag of the high school may be explained partly in terms of traditional college entrance requirements, partly in terms of traditional methods of teacher training. To no small degree it may be ascribed to the force of inertia."

However, a great many schools and groups of schools in various parts of the country are experimenting with various means of meeting the new situation. It is evidently held that more realistic approaches must be made in preparing the young people of today for adequate participation in life's experiences. "If education is to be functional, there should be large opportunity for practice in making choices and assuming responsibility, for learning tolerance and cooperation through the give and take of community life. Moreover, these experiences should not be found only outside the classroom. The pupil should have a significant part in class activities and in the organization of the course of study as well as in the administration of school affairs . . .

"The increased interest in creative activity

is encouraging. The American Renaissance is still before us. That energy which in an earlier epoch went into clearing forests or amassing a fortune may be directed toward building a more satisfying world in which to live. Our high schools may play an important role in bringing it into the being. We need to provide a background which will make pupils sensitive to non-material values and to explore the abilities and talents of each pupil. From the high schools of tomorrow may come our artists and singers, our playwrights and seers.

"It would be a mistake to think of creative work in too narrow terms. Not merely the gifted few but all pupils in the school need to have the stimulus to create. To every individual should come the opportunity to produce something which reveals his ability—which is essentially himself. To develop discriminating tastes and to kindle interests which will make leisure hours productive, represent challenges which the new age presents to the modern high school . . .

"With the increased range of ability and interest represented in the high school population comes a correspondingly expanded responsibility for continuing assistance to the pupil in making educational plans best adapted to his interests and needs . . . This demands on the part of the school thorough knowledge of the individual pupil—his background, his interests, his possibilities, his problems—and acquaintance with the various fields in which he is called upon to make decision."

Art Expression for Children

Creative art experiences are stressed in progressive art teaching in the public schools, thus becoming vital factors in an increasing number of school organizations. But "child art must be distinguished from adult art," says Elizabeth Wells Robertson, writing in a recent issue of the *National Parent Teacher*, which is the official magazine of the National Congress of Parents and Teachers. "Too long have adult standards been set up for little children to live up to. For too long a period have pupils been regimented and required to do things the teacher thought they ought to do, rather than the things they themselves wanted to do. For too long have the objectives of art instruction been results, instead of the well-rounded personality of the child artist.

"Today child-art is a means which the child uses to express in form, line and color his emotions, his imagination, his own individual thoughts and feelings about his own experiences in his very own world. There was a time when imitation or representation was most desired. That time is past. We are no longer interested in making professional art-

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The Art Digest

The Field of Art Education: Continued

ists of our children. We do want to aid where we can in strengthening their power of expression. The criterion, then, of child-art of the new education is its imaginative quality—its individuality.

"Everyone is born to love beauty just as everyone is born to love song. Ever since the world began people—and above all children—have been creating what was beautiful to them. Some have a greater gift than others for creating beautiful things. But no matter what the creative talent, everyone has the capacity to enjoy beautiful things, and thus far everyone is an artist. To nourish this ability to recognize beauty, this capacity for appreciation which is inherent in everyone—this is one of the happiest results of the new creative art education in America today."

Miss Robertson, who is Director of Art Education in the Public Schools of Chicago, is also art chairman for the National Congress of Parents and Teachers, and is one of the vice-presidents of the National Association for Art Education.

* * *

Museum to Children

It has been said that people may be divided into two groups—those whom we like and those whom we do not know. The museum from the child's point of view is often unknown, formal, and austere. Acquaintance with the individual objects makes them far less impersonal than their environment might indicate. The inquisitive and active minds of children often do not find the wealth of appealing objects without some connecting link.

An experimental link for increasing acquaintance in the museum collections is being tried at the Rhode Island School of Design Junior School. Each week on Saturday mornings, 500 children coming for creative work in the art fields are given a little pamphlet—"Chips."

This pamphlet contains a short account of some object in the museum and an adjoining space for a quick pencil sketch of object. The object in the museum is marked with a star, and during the morning eager youngsters

from tiny tots to sophisticated high schoolers are found peering through the galleries in search of the week's treasure. A ring of children sprawled on the floor making their sketches is the usual thing throughout the morning.

The museum objects chosen for "Chips" have been varied, such as a Chinese painting done on silk, and a silver cup by Paul Revere, who is famous as a silversmith, although children know him better for his famous ride. One week's "Chips" says: "The dragons we read about in fairy tales were evil creatures, but the dragon in the museum is friendly like an eager dog. He is a Chinese dragon, and the Chinese believe that dragons are kindly. So much do the Chinese revere the dragon that he was chosen as the symbol of the Emperor, and dragons were embroidered all over the Emperor's ceremonial robes. The dragon in the museum is made of cinder-grey clay, and he was once painted bright vermilion, but most of the color is rubbed off; for he is quite old, about 1500 years. Look on the E Floor to find him."

In the "Chips" every means is used to intensify the children's interest, attractive color, textured papers, well-set type, and through the way the story is presented. Such small helps or links quicken a child's interest and so broaden his appreciation.

Dana P. Vaughan, *Dean of the R. I. School of Design.*

* * *

What to Do and How to Do It

The first number of the new magazine *Art Instruction*, has appeared and has been widely distributed among art teachers and supervisors. This first issue indicates that the editors, Ernest W. Watson and Arthur L. Gupstill, are going to perform a real service. The magazine's pages are attractive and informative. The 36-page magazine is profusely illustrated. If you haven't already seen a copy, we would suggest that you write to the Watson-Gupstill Publication, 330 West 42nd Street, New York, N. Y., for a sample copy.

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NOTE: Due to unexpected conditions the proposed European trip of the Browne Art Class has been cancelled. Therefore, the studios at Provincetown, Mass., will be reopened for the summer season.

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Mystic Garment: HILDA K. LASCARI

Lascari Memorial

A MEMORIAL EXHIBITION for Hilda Kristina Lascari, sculptor and member of the National Academy, who leaped to her death from the 11th floor of a New York hospital on Mar. 7, is being held at the Wildenstein Galleries, until May 22. Mrs. Lascari, the wife of Salvatore Lascari, portrait painter, was born in Sweden 52 years ago. She came to America in 1916 and became an active exhibitor here, where her work was awarded numerous prizes. At the time of her death she had been under treatment for a nervous breakdown.

A comprehensive view of the sculptor's work includes earlier work, small sketches and a few of the latest works completed before her tragic suicide, of which *Mystic Garment* is one. Other recent statues are the two young feminine figures *Autumn* and *Zephyr*, both outstanding examples, which were completed in 1936. All of the sculptures reveal a sensitive touch and a refined mind. Her favorite subjects were slender adolescent figures, half-woman and a half-angel.

At all times the art of Mrs. Lascari is delicate and reserved, echoing back to the sculpture of classic Greece. This is particularly notable in her self-portrait and *The Gentle Strain*. A striking full-length portrait of the sculptor, painted by her husband in 1917, makes an interesting addition to the show, along with two other portraits of 1919 and 1935, also by Mr. Lascari.

MRS. SIMPSON'S MUSEUM: The house at 212 East Biddle Street, Baltimore, formerly the residence of Mrs. Wallis Simpson, has been opened as a historic museum under the name Baltimore House of Mrs. Simpson. The property, says the *Museum News*, has been acquired by the 212 East Biddle Street Corporation. An admission fee of \$1 is being charged.

PRINTS BY PHILADELPHIANS: Prints by Philadelphians are being exhibited at the Philadelphia Art Alliance until May 21. Many of the exhibits have never been shown before and are the latest work of Benton Spruance, Michael Gallagher, Stella Drabkin, George Biddle, Hobson Pittman, Earle Horter, Earle Miller, Henry Pittz, Robert Riggs, Katherine Schlater, Weldon Bailey, Isabelle Lazarus Miller and Wuanita Smith.

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Prehistoric Art

[Continued from page 7]

culture, he reasoned, must have lingered much longer in ancient times.

The result of subsequent findings and the research conducted by Frobenius from expeditions between 1904 and 1935 resulted in the now accepted theory of two cultures existing side by side in prehistory. These two styles have been designated "franconcantabrian" and "levant," referring to their geographical locale in Spain, north and east. The former style is generally found in caves, in cultures where the spear was the main weapon; they are usually engravings or polychrome paintings of large wild animals at rest. The levant style, on the other hand, is found in niches and overhanging rocks and where the main weapon was the bow and arrow; they are monochrome paintings of animals, but far more often of men in movement. With a sense of composition they achieve a sense, at the same time, of haste and speed and a strong feeling for rhythm. The remnants of these cultures have been pushed in historical times to, in the case of the franconcantabrian style, the farthest corners of the Arctic, Australia, America and South Africa, while the other, the levant, remains preserved in the thickets of tropical and sub-tropical areas. Descendents of the one are the esquimos, the American Indians, the Bushmen; the other, the negroes of darkest Africa.

Never, from the first discovery of this art, has its aesthetic merit been questioned. Today no art history begins without an account of the prehistoric paintings, while among contemporary artists, particularly those included in the Modern Museum exhibition, a direct inspiration has been taken from them. Their meaning as murals in their contemporary milieu has been proposed as magical and among primitive tribes of today there still remains a custom whereby the natives, before a hunt, will draw a picture of the animal to be hunted and shoot an arrow at the picture, then, after the hunt, pour the animal's blood over it.

Such a functional use for the world's earliest murals has prompted Alfred H. Barr, Jr., to make the sad observation in the catalogue preface that "Today walls are painted so that the artist may eat, but in prehistoric times walls were painted so that the community might eat."

Second of "3 Graces" Dies

The passing of Mary Constance, Countess of Wemyss and March, who died on April 29, at the age of 74, brings to mind the famous *The Three Graces* by John Singer Sargent which hangs in the Metropolitan Museum of Art. The Countess and her sisters, Pamela and Madeline, were the "Graces" in the painting, which was purchased from their nephew Captain G. R. C. Wyndham, of London, in 1927 for \$90,000. This price was the second highest ever paid for the work of an American painter, according to the New York *Herald Tribune*.

Originally the painting was called *Daughters of the Hon. Percy Wyndham*. Executed in 1900, it was Sargent's contribution to the Royal Academy that year and was called "the greatest painting on the walls." The dignity and elegance of the three women who are seated in graceful postures caused King Edward VII to term it "The Three Graces" in a spontaneous tribute to its beauty. Pamela died in 1928. The surviving "grace," Madeline, is Mrs. George Adeane.

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CALENDAR

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EXHIBITIONS

BIRMINGHAM, ALA. Public Library May: *Art from the public schools*. MONTGOMERY, ALA. Museum of Fine Arts May: Permanent collection. Huntington College May: Permanent exhibition. LA. GUNA BEACH, CALIF. Art Association May: *Spring exhibit*. LOS ANGELES, CALIF. Foundation of Western Art May: *Western desert and Indian paintings*. Los Angeles Museum May: *Southern California festival of arts*. Public Library To May 28: *Thomas Moran and Alphonse Legros*. Standahl Gallery To May 22: *Oils by Dr. M. A. Patrick and A. F. Bourdieu*. MILLS COLLEGE, CALIF. Art Gallery To May 19: *Modern paintings from Bay Region collections*. OAKLAND, CALIF. Art Gallery To June 13: *Annual exhibit of sculpture*. Bay Region Art Association To June 1: *Work by J. Venerstrom Cannon*. SAN FRANCISCO, CALIF. Palace of Legion of Honor May: *Work by S. Pelegic*. June 5-July 5: *Goya*. Museum of Art To May 30: *Work by Karl Hofer*. Paul Elder To May 22: *Prints, Esther Preissner*. SANTA BARBARA, CALIF. Faulkner Memorial To May 31: *Saucki Painters*. June: *S. F. Art Assn. water colors*. COLORADO SPRINGS, COLO. Fine Arts Center To May 25: *U. S. Camera Saison*. DENVER, COLO. Art Museum To May 31: *Photographic exhibit*. HARTFORD, CONN. Wadsworth Atheneum May: *W. P. A. exhibit*. NEW LONDON, CONN. Lyman Allyn Museum To June 6: *School of Paris*. WILMINGTON, DEL. Society of Fine Arts To May 20: *Modern glass*. WASHINGTON, D. C. Arts Club May: *Members show*. Corcoran Gallery May: Permanent collection. Gallery of Modern Masters To June 1: *Work by Howard Giles*. Phillips Memorial Gallery To May 18: *Work by Reynolds Beal*. Smithsonian Building To May 23: *Peggy Bacon*; *Chicago Society of Etchers*. PALM BEACH, FLA. Society of Four Arts May: *Iso-chromatic exhibit*. RICHMOND, IND. Art Association May: *Public school work*. CHICAGO, ILL. Art Institute To May 30: *Engravings, Durer*. Katherine Kub Galleries May: *Mixed international contemporary exhibition*. M. O'Brien & Son To May 31: *Work by Edith Hoyt*. Palette & Chisel Academy To June 1: *42nd Annual Water Color Show*. LAWRENCE, KANS. Thayer Museum May: *Water colors, Albert Bloch*. WICHITA, KANS. Art Museum May: *Silversmiths; Japanese prints*. NEW ORLEANS, LA. Arts & Crafts Club May: *Work by Julius Woeltz*. Isaac Delgado Museum May: *14th*

circuit, Southern States Art League. PORTLAND, ME. Sweat Memorial To May 30: *Work by Russell Cheney*. BALTIMORE, MD. Museum of Art May: *Advertising Art*. SOUTH HADLEY, MASS. Mt. Holyoke College May 6-June 18: *Centenary exhibition of work by alumnae*. WELLESLEY, MASS. Farnsworth Art Museum To May 24: *Water colors from the Modern Museum*. WORCESTER, MASS. Art Museum May 31-June 13: *Worcester photos*. DETROIT, MICH. Institute of Arts May: *Permanent collection*. GRAND RAPIDS, MICH. Grand Rapids Art Gallery To May 26: *Cubist and Abstract show*. MINNEAPOLIS, MINN. Institute of Arts May: *Civil War drawings, Colonel Benton*. KANSAS CITY, MO. Art Institute To May 17: *Kansas City Society of Artists*. Nelson Gallery of Art To June 15: *International water color show*. ST. LOUIS, MO. City Art Museum May: *Flower paintings*. MANCHESTER, N. H. Currier Gallery May: *Scenic designs, William Henry Mathews*; *water colors, Henry W. Rice*; *woodcuts, members of Kansas City Woodcut Society*. MONTCLAIR, N. J. Art Museum To May 30: *Picture buying exhibit; Work done in adult art classes*. To May 31: *English etchers*. Walters Art Gallery May 17-indef.: *Antoine Louis Barye*. HAGERSTOWN, MD. Washington County Art Museum May: *Public school art*. ANDOVER, MASS. Addison Gallery May 23-June: *Federal Art Projects in New England*. BOSTON, MASS. Bell & Fletcher To May 27: *Katchamakoff*. Doll & Richards To May 22: *Stanley Woodward*. Guild of Boston Artists May: *Members exhibition*. Grace Horne Galleries May 24-June 12: *Work by Clay Bartlett, Jr., and Richard Wright*. Museum of Fine Arts To May 27: *Work done in the Museum drawing classes*. CAMBRIDGE, MASS. Fogg Art Museum May 6-June 5: *Art of the Renaissance craftsmen*. NORTHAMPTON, MASS. Smith College Museum To May 23: *Tapestries*. SPRINGFIELD, MASS. George Walter Vincent Smith Gallery To May 30: *Hungarian art*. Museum of Fine Art To May 31: *Water colors, Edward Burra*. NEWARK, N. J. Cooperative Gallery May: *Contemporary American art*. Museum of Art May: *The fashions in fabrics*. TRENTON, N. J. State Museum To May 23: *Water colors*. ALBANY, N. Y. Institute of History and Art May: *2nd Annual, Artists of the Capital Region; artists materials and techniques; paintings, Esperanza Gobay*. BROOKLYN, N. Y. Brooklyn Museum To June 13: *9th Biennial water color exhibition*.

BUFFALO, N. Y. Albright Art Gallery May: *Permanent collection*. ELMIRA, N. Y. Arnot Art Gallery To May 23: *Water colors, Royal Scottish Society of Painters*.

NEW YORK, N. Y. A. W. A. Gallery (353 W. 57) May: *Lucille Douglas*. American Fine Arts Gallery (215 W. 57) May 17-June 6: *Allied Artists of America*. Academy of Allied Arts (349 W. 88) May 20-July 3: *Spring Salon*. Architectural League (115 E. 40) To April 8: *Mural Painters exhibition*. Argent Galleries (42 W. 57) To May 22: *8th Annual Fontainebleau Alumni*. May 24-June 26: *Summer exhibition*. Art Students League (215 W. 57) To May 22: *Final concours—black and white*. Artists Gallery (33 W. 8) To May 25: *Group show of oils*. Babcock Gallery (38 E. 57) May: *Contemporary Americans*. Bauer Galleries (69 E. 57) To May 22: *Contemporary American Artists*. Buchholz Gallery (3 W. 46) To May 4: *Curt Valentini*. Carroll Caustars (11 E. 57) May: *Modern French masters*. Leonard Clayton Gallery (108 W. 57) May: *Group show*. Contemporary Arts (41 W. 54) To May 29: *The Season's Crop*. May 29-June 15: *Summer pleasure*. Columbia University (B'way at 115th) University Hall To June 7: *Students work*. Delphic Studio (724 Fifth Ave.) To May 22: *Adam Sanders*. Downtown Gallery (113 W. 13) To May 29: *Group show*. Durand Ruel (12 E. 57) May: *Diets Edvard*. Ferargil Gallery (63 E. 57) To May 30: *Work by Harold Cash*; *Ramon Baumann*. Fifteen Gallery (37 W. 57) May: *Contemporary Americans*. Federal Art Project Gallery (7 E. 38) To June 9: *Photos*. J. Greenwald (681 Lexington Ave.) May: *Renoir in color reproductions*. Grand Central Art Galleries (15 Vanderbilt Avenue) To May 22: *American Academy in Rome, awarding of Prix de Rome*. Grand Central Art Galleries (Fifth Avenue at 51st) Permanent exhibition. Guild Art Gallery (37 W. 57) To May 29: *L. Jean Liberte*. Arthur H. Harlow & Co. (Rockefeller Center) May: *James McE. Bey*. Marie Harriman (61 E. 57) May: *Modern French art*. Kleemann Galleries (38 E. 57) To May 29: *Esteban Vincente*. Macbeth Gallery (11 E. 57) To May 22: *Edna Reindel*. Pierre Matisse Gallery (41 E. 57) May: *Modern French art*. Guy Mayer Gallery (41 E. 57) May: *Work by Edmund Blampied*. Metropolitan Museum of Art (Fifth Ave. at 80th) May 19-Summer: *Renoir*. Midtown Gallery (605 Madison Ave.) May: *Group show*. Milch Gallery (108 W. 57) May: *Contemporary Americans*. Municipal Galleries (62 W. 53) May: *Group shows by New York City artists*. Museum of Modern Art (11 W. 53) To May 30: *Proveniers Collection of reproductions of primitive murals*. J. B. Neumann's New Art Circle (509 Madison Ave.) May: *Living art, Part 1*. N. Y. School of Fine & Applied Art (Broadway at 80th St.) May 1-17: *Annual exhibition of students work*. Newhouse Galleries (5 E. 57) To May 22: *Italian primitives from the Hurd Collection*. Arthur U. Newton Gallery (11 E. 57) To May 22: *Bradford Lambert*. Pen & Brush Club (16 E. 10) May: *Spring exhibition of members*.

Georgette Passedo Gallery (22 E. 60) To May 22: *Rosalie Carey*. Public Library (Fifth at 42nd) Indef.: *A Century of Prints*. Frank E. M. Rehn Gallery (685 Fifth Ave.) May: *Contemporary Americans*. Paul Reinhardt Gallery (730 Fifth Ave.) To May 29: *Sculpture, Robert Bros.* Marie Sternre Gallery (9 E. 57) May: *Group show*. Studio Guild (730 Fifth Ave.) To May 28: *E. H. Denby*. Tricker Gallery (19 W. 57) May: *Group exhibition*. Rabinovitch Gallery (40 W. 56) May: *Fine photography*. Uptown Gallery (249 West End Ave.) To June 1: *Group show*. Walker Galleries (108 E. 57) To May 21: *Sculpture, Sybil Kennedy*. Wells Gallery (32 E. 57) May: *Chinese art*. Westermann Gallery (24 W. 48) To May 21: *Louis Corinth*. Whitney Museum (10 W. 8) May: *Permanent exhibition*. Wildenstein Co. (19 W. 64) To May 22: *Hilde Krahlina Lascari*.

ROCHESTER, N. Y. Memorial Art Gallery May: *24th Annual, Rochester artists*. SARATOGA SPRINGS, N. Y. Skidmore College Gallery May 15-25: *Students work*. SYRACUSE, N. Y. Syracuse Museum of Fine Arts May: *Annual Exhibition of the Syracuse Society of Architects*. ADA, OKLAHOMA. East Central State College June 15-30: *Southern Printmakers*. ALEXANDRIA, O. Art Institute May: *Annual All-Akron Artists Exhibit*. CINCINNATI, O. Art Museum May: *Oriental art; prints, Muirhead Bone; theatre designs, Meitner and Whistler; Carnegie exhibit of Art Appreciation; and bad taste*. CLEVELAND, O. Museum of Art To June 13: *19th Annual Cleveland Artists*. COLUMBUS, O. Gallery of Art May: *27th Annual Columbus Art League*. DAYTON, O. Art Institute May 4-7th Annual Exhibit of Paintings: *Work by Howard Pushman; Dayton Society of Etchers*. TOLEDO, O. Museum of Art May: *19th Annual Toledo Federation of Art Societies*. YOUNGSTOWN, O. Butler Art Institute To June 18: *Ukrainian exhibit*. PHILADELPHIA, PA. Art Alliance To May 21: *Work by Chaliapin, Robert Atherton*. To May 30: *Oils by members*. Boyer Galleries To May 25: *Sculpture by Nakian*. Gimbel Galleries of Contemporary Art To May 31: *Art Students Federation Exhibit*. PENNSYLVANIA MUSEUM Indef.: *Chinese art*. PITTSBURGH, PA. Carnegie Institute May: *German art*. PROVIDENCE, R. I. R. I. School of Design May: *Work of Junior School*. DALLAS, TEXAS. Museum of Fine Arts June 12-August 25: *Greater Texas exhibit*. EL PASO, TEXAS. Public Library May 23-June 12: *Southern Printmakers*. FORT WORTH, TEXAS. Museum of Art To June 1: *27th Annual, Texas artists*. RICHMOND, VA. Virginia Museum of Art To June 6: *Work by Dugald Stewart Walker*. SEATTLE, WASH. Art Museum To June 6: *American water color; E. Barnard Linton; Winslow Homer engravings*. APPLETON, WISC. Lawrence College May: *Etchings exhibit*. MILWAUKEE, WISC. Art Institute May 19-June 16: *Surrealist exhibit*. OSHKOSH, WISC. Public Museum May: *Water color, Oscar Julius*.

The Hand Follows the Mind

The Woodbury Summer School, conducted annually by Charles Woodbury, is this year divided into three parts: drawing course, June 28 to July 10, in Boston; painting course I, July 13 to 28, at Ogunquit, Maine; painting course II, July 30 to August 13, at Ogun-

quit. The school is designed to give a few fundamental principles in simple, direct practice that enables the student to use line and color for the communication of thought and feeling.

Part of Mr. Woodbury's artistic credo is contained in the following pungent statements:

"Drawing is a natural means of communication equivalent to words, and like words, only becomes an art through superior purpose. Technique is a means to an end; not an end in itself. The hand follows the mind. Knowledge acquired through personal experience is more valuable than standardized information."

BOOKS REVIEWS & COMMENTS

Art's Purpose

AMONG the few remaining art writers who still cling to a strict interpretation of what art is and its purpose is Henry Rankin Poore, whose new book, *Art's Place in Education* (Putnam, \$2.50) reviews the whole subject in a thoughtful and easy-to-read manner and presents telling arguments for repairing the fences all around the art pastures.

In his orderly fashion Mr. Poore defines art at the outset, before he goes into any detailed discussion. "Art," he writes, "is the expression of the essential character of a subject appealing to man's aesthetic and intellectual pleasure." The purpose of Art, therefore, continues the author, is, simply enough, to give pleasure. The fact that art has been so successfully used otherwise, such as in cartooning, in religious didacticism, and in propaganda has too often obscured philosophers as to its parent function: to please. And one thing a work of art must have, in order to please, is logic: "Art selects her materials; logic directs their form, for logic is the science of the laws of thought, and art is the form of that thought expressed through natural elements."

In Mr. Poore's conception of what art is there are certain universal underlying principles applying to all arts which he sums up as "Domination" or (what Ruskin terms Principality) an equivalent of climax; Balance or Equipoise, involving proportion; Inclusion or Finality; Cohesion, or the Relation of parts; Concentration and Expansion expressed through the radical form; Procedure and Sequence the most emphatic and productive principle of the list; and Equivalence through Contrast and Opposition." As a complete conception embodying all of these principles the author mentions the work which he has used to illustrate the jacket of his book, Carpeaux' lively sculpture group, *The Dance*, on the facade of the Opera House in Paris.

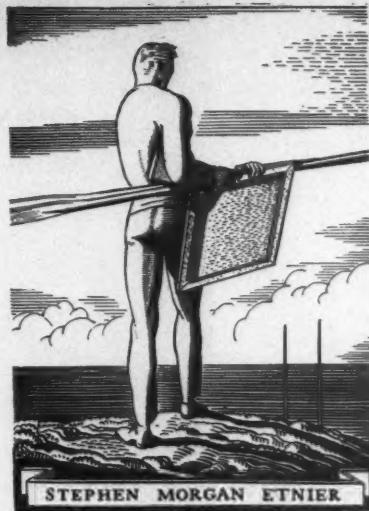
With a clear elucidation of definitions and principles behind him the author proceeds to a discussion of the various manifestations of art. The eternal battle between realism and idealism takes up one chapter. An investigation into the characteristics of Oriental art and its influence in the west concerns another. Other chapters take up Picasso, Futurism, Surrealism, and the final chapter is "Whither?"

Mr. Poore is critical of modern art with its distortions, its illogic, its departure from nature, the breakdown of form, as such. He likes Cézanne, Van Gogh and Dali, but he dislikes Post-Impressionism and Surrealism. What he says of the "New Poetry" may well apply to his feeling for much of the new art. "If the poet may dismount every time Pegasus bucks it would be well for him to admit that he is not a Pegasus rider and change his means of locomotion. If he would express the spirit of his age, behold the automobile."

In conclusion the book closes with the suggestion that the true alignment should be a "coalition of Classic (Academic) Art plus Sane Modernism versus Ultra Modernism."

DRAWINGS POPULAR IN ENGLAND: A. C. R. Carter, veteran English art journalist, in summing up the sales season in his *The Year's Art* indicates his belief that drawings are "now the fashion."

15th May, 1937



Bookplate: ROCKWELL KENT

Bookplates by Kent

RECENT BOOKPLATES AND MARKS by Rockwell Kent, being published this month by the Pynson Printers, are on exhibition during May at their gallery in the *Times Annex*, New York. Original drawings and wood engravings for several dozen plates, decorative initials, colophons, stamps and other marks done for bibliophiles and commercial enterprises are included. The familiar Kent figures, lonely, sculpturesque persons frozen in their modern pantomime gestures, people the plates in varied symbolic compositions appropriate to the particular design.

Kent's technique is always his own in whatever medium he employs. The pen drawings are executed as modernized wood engravings, dependent always upon the contrasts of light and dark with form heightened and rounded by clean-cut hatching and expressive line. In nearly all of his recent work the artist uses the chiaroscuro print combining two and sometimes three colors. Both the bookplates and the several series of initials on view display a rare understanding of typography and a respect for the printed letter. No line drawing by Rockwell Kent ever seems out of place beside a printed letter; invariably the drawing serves to enhance the qualities of the chosen type face. This, without question, does a great deal to account for the artist's position as one of the foremost illustrators of today.

Outstanding in the display are the series of two-color initials done in pure line. A bookplate for Stephen Etner, fellow artist, shows him setting out, equipment in hand, for a day of outdoor sketching. For the Albright Art Gallery the artist has combined type with a minimum of drawing to achieve dignity for a public institution that is a far cry from the florid product of last century's heraldic stationer. A plate marked *Juliet* uses an engaging bit of symbolism showing a covey of birds, symbolizing thoughts fluttering from the pages of an open book. Others of high merit are plates for Lucius Wilmerding, the Library of Congress, Louis Untermeyer, O. B. Brewster. In none of them does the artist use the worn, shabby, legend of "Ex Libris."

THE ART DIGEST presents without bias the news and opinion of the art world. Price, \$3 per year. Address 116 E. 59th St., New York.

BOOKS RECEIVED

SYSTEM AND DIALECTICS OF ART, by John D. Graham. New York: Delphic Studio; 154 pp.; illustrated; \$2.75.

A catechism of art, covering every angle in hundreds of questions and answers. Necessarily dogmatic, provocative, and stimulating, by an artist in the modern movement.

PREHISTORIC ROCK PICTURES, by Professor Leo Frobenius and Douglas C. Fox. New York: Museum of Modern Art; 52 pp.; 38 illustrations; frontispiece in color; \$1.85.

The Museum exhibition catalogue containing essays on the subject by two men closest to it.

WATER COLOR PAINTING OF TODAY, by Adrian Bury. New York: Studio Publications; 32 pp. of text; 250 halftone illustrations, including eight in color; \$4.50.

An international survey with stimulating captions and text.

SHAKER FURNITURE, THE CRAFTSMANSHIP OF AN AMERICAN COMMUNAL SECT, by Edward Andrews and Faith Andrews. New Haven: Yale Univ. Press; 133 pp.; 48 plates; \$10.00.

A thoroughgoing research into a native American craft tradition that has only recently had proper artistic attention.

RENOIR, by Theodore Duret. New York: Crown Publishers; 107 pp.; 8 color plates; 60 illustrations in halftone; \$1.69.

A biography and an analysis of his work by his friend, critic and patron. Timely in view of the Metropolitan's great Renoir exhibition.

TURNER (THE WORLD'S MASTERS) with an introduction by Anthony Bertram. New York: Studio Publications; 24 illustrations; 35 cents.

CONSTABLE (THE WORLD'S MASTERS) with an introduction by Anthony Bertram. New York: Studio Publications; 24 ill.; 35 cents.

Two more pocket editions in Studio's well known series.

DEAR THEO, THE AUTOBIOGRAPHY OF VINCENT VAN GOGH, edited by Irving Stone. Boston: Houghton Mifflin; 572 pp.; 8 illustrations; \$3.75.

Author of "Lust for Life" has skillfully edited Vincent's letters to his brother. Will be a delight to those who appreciate the great artist's masterful prose.

JOSEPH HENRY GEST, memories of a gentleman, scholar, administrator and artist, collected by Elizabeth R. Kellogg. Cincinnati: Byway Press; 37 pp.; unpriced.

A monograph on the man who had most to do with the shaping of Cincinnati's artistic life by his work at the Art Academy, the Museum, and the Rookwood Pottery.

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	Golden Ochre		Medium
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	Raw Umber		Light
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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

(November 1 to 7, 1937)

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA



Eskimo Boys on Yukon: E. P. ZIEGLER

In order to show his interest and appreciation of the fine work the American Artists Professional League is doing in the observance of American Art Week, Mr. Eustace Paul Ziegler, Seattle, generously donated the above beautiful painting, one of his best, to be presented as a prize to the State Chapter doing the finest work for American art and artists during this year. The canvas measures 35x40 and it is painted in tones of blue and silver with a touch of red in the clothes of one of the Eskimo boys. The frame is silver toned. The painting will be greatly appreciated by the state winning it. Mr. Ziegler is one of our most important Western painters and has won first prizes in the 11th, 12th, 14th and 16th Annual Northwest Artist's Exhibitions.

With two oil paintings for prizes by such distinguished American artists as Mr. Hobart Nichols N.A. and Mr. Eustace Ziegler, the competition among the states will be keener than ever, and we hope for a still wider celebration of American Art Week than ever before. We are constantly hearing such encouraging messages as this. Mrs. Magrath, State Chairman of Art in New Jersey, writes that approximately \$3,000 in sales and commissions resulted from American Art Week in New Jersey Women's Clubs last year.

Penny Art Fund Prizes

The popular plan of raising funds to buy paintings by American artists founded by Mrs. Alvoni Allen of Jersey City, is progressing yearly until nearly every state in American is participating. There were so many good reports that it was very difficult to choose the winners. The states receiving the prizes and the paintings purchased by Mrs. Allen which will be awarded to them follows:

For the states west of the Mississippi.
1ST. KANSAS, Mrs. T. W. Butcher, chairman.

Contributions were received from 586 clubs. The prize is an oil painting *Indian Girl* by Myrtle Taylor Bradford.

2ND. IOWA, Mrs. Louis V. Pelzer, chairman. A very comprehensive report was given showing a real art appreciation awakening in the state. The prize is *Pleasant Pastures* by Haynesworth Baldrey, New Jersey.

3RD. CALIFORNIA, Mrs. Mabel St. Claire Matzka, chairman. Nearly \$22,000 was spent by the clubwomen in this state in the purchase of American art. The prize is *Alaska* by Eustace Paul Ziegler. 4TH COLORADO, Mrs. Claude E. Stephens, chairman. One-hundred-and-forty-two clubs contributed to the Penny Art Fund and \$3,000 was expended by the clubwomen for works of art. The prize is *Scene in Alaska* by Eustace Paul Ziegler. 5TH. MINNESOTA, Mrs. Lucia Bonino Minckler, chairman. The prize is *The Rail Road Crossing* by Kent Day Coes, New Jersey. 6TH. OKLAHOMA, Mrs. Althea Shelby DeWeen, chairman. The prize, *Flower* by Myra Wiggins, of Seattle, Washington.

East of Mississippi

1ST. VIRGINIA, Mrs. Charles Blaha, chairman. The prize, *Road to Tinton Falls* by F. T. Green, New Jersey. 2ND. MARYLAND, Mrs. J. S. Taylor, chairman. The prize, *The Back Road* by Ruth Mitchell Wolff, New Jersey. 3RD. INDIANA, Mrs. George A. Vandyke, chairman. The prize, *Scene* by E. P. Ziegler. 4TH. OHIO, Mrs. Paul Knauss, chairman. The prize, *Zinnias* by Violet Towey, New Jersey. 5TH. KENTUCKY, Mrs. W. P. Mayo, chairman. The prize, *Lotus* by L. Helen Fowler, Washington, D. C. 6TH. DELAWARE. The prize, etching by Eugene Higgins.

European Chapter

The European Chapter of the American Artists Professional League gave a dinner on April 13th in honor of Mr. Leslie Cauldwell, its secretary, at Kugler's Restaurant, Paris. Outstanding representatives of the artists' colony were present. Herman A. Webster, president of the European Chapter, presided. Speakers included Professor André Strauss of the American School of Art at Fontainebleau, Kay Womrath, and the guest of honor. Souvenir dolls, made by Catherine Budd, were given as favors.

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

The Artist and the Sales Tax

The heavy and discriminating tax placed upon artists, designers and sculptors by the City of New York, in its sales tax, is giving those in the profession a great deal of concern. That theirs is the only profession singled out for such a tax is fomenting deep feeling among them, and already steps are being taken to fight the issue in the courts. This seems to be the only way left since the imposition of the tax is entirely at the discretion of the Tax Commission. According to the ruling of this Commission, the artist is a producer of "tangible goods" and, therefore, a "vendor."

Just what is there in the "tangible goods" of an artist that makes of him a "vendor" when other professions are not similarly considered? The architect, for example, conveying an idea to a sheet of paper and disposing of it for a price, is not classed as a "vendor." The writer, transcribing his story into a manuscript, is not considered a "vendor" when he sells the fruits of his imagination to an editor. Architects and writers, apparently, perform services which are not within the realms of the tax law, but what about the service of the artist? It becomes more complex as we examine it.

An artist may paint the interior walls of a building and not be taxed for his labor. He may paint the walls in different colors—as many as he likes; he may ornament them with stencil or hand painted decorations. He may go so far as to paint a mural on a wall, and still escape the technical maze in the tax deviators' offices. If the walls should happen to be canvased, he may paint a picture upon them, and still be outside this tax ruling. But—let him dare to paint that picture on a canvas in his studio, or even in that same room, and lift the canvas and secure it to the wall, and see what happens to him. Immediately he becomes "vendor." He has sold "tangible goods." He is an "unincorporated business."

New York, ambitious to be the art center of the universe, hamstrings itself by imposing indefensible taxes and tactics upon its artists. And yet both Illinois and Michigan, apprehending that their tax laws might be so construed that the artist would come under them, made specific rulings to the effect that artists who are engaged in the occupations of designing, sketching, drawing or painting upon papers and canvases were rendering similar services to those rendered by architects in furnishing plans for structures, and were not within the meaning of the act.

Again, the Congress of the United States, in its Excise Tax Law, sets out in Section 902, "that there shall be levied, assessed, collected, and paid upon sculpture, paintings, statuary, art porcelains, and bronzes sold by any person other than the artist, a tax equivalent to five percentum of the price for which it was sold." Congress specifically recognizes the artist as a professional man, rendering a service.

Our New York artists seek neither to dodge their responsibilities as good citizens nor to

shirk their portions of the tax load, but they do protest this manifestly unjust discrimination that they alone, of all the professions, should be singled out for these heavy taxes. They resent the fact that their work, the service they render, does not enter into the considerations of the Tax Commission.

To everyone except the taxing body that service is something that cannot be lifted or carried and, therefore, is the most intangible thing in the world. It is so incorporeal as to elude four of the five senses; it cannot be felt, heard, tasted or smelled. It can only be seen. Obviously, then, the tax is imposed upon an intangible—the service the artists render—upon a professional work. It certainly is not for the canvas on which he works, or the board, frame or sheet since taxes have already been collected on these items when the artist purchased them for use.

The 75,000 individuals working in the visual arts in New York should protest and keep on protesting that until all of the arts and professions are similarly taxed, the artists should not be discriminated against nor loaded with this heavy burden.

—ALBERT T. REID

Galleries of American Pioneers

The plan advanced by the League some years ago to the Club women of the country whereby they engage themselves in recapturing local history of their communities, marking historical spots and securing pictures of events and the pioneers, is gaining great headway through this nation.

The Federal Government has now interested itself in a museum project which has as its objective a part of the program suggested by the League. Local state supervisors are being appointed and counties and communities are being encouraged and aided in establishing museums which will house relics and pictures of historical interest and import.

Before the Government entered this field a particularly interesting endeavor was undertaken in the beautiful and historical town of Sabetha, Kansas. Its citizens, in their bustling enterprise, had not failed to realize the value of its early settlers and the growth of the community. They have just erected a splendid library and set aside a floor of it for a "Gallery of Pioneers." Already the contributions have surpassed their early expectations, and it is an interesting and educational exposition of the early life of that country which has all the glamour of a town on the old Pony Express. Some of the relics are priceless.

About fifty miles further west is Marysville, Kan., once on the old Pony route and now a beautiful and thriving little city. Its citizens are aware to the rich history in which it was cradled, and have started marking spots in which figures names now bright to every person who thrills to the romance of the plains.

That these activities are the most engaging of any with which a community can devote itself is evidenced by the way the whole country is arousing to it.

[Please turn to page 34]

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Furniture Design

THE CINCINNATI ART MUSEUM has drawn upon the rich resources of local collections in organizing a comprehensive exhibition of American and English furniture, continuing through May. This exhibition is one of the major events of the year's exhibition schedule not only on account of the wide-spread public interest in the material included but also because of the very high quality and unusual importance of the furniture which Walter H. Siple, director of the Cincinnati Art Museum, has discovered for the exhibition.

From some sixty Cincinnati collections have come the 300 pieces of furniture which are chronologically exhibited through nine galleries of the museum to illustrate the history of furniture design from the middle of the 17th century to the later years of the 19th century. Throughout the exhibition are outstanding items of American and English furniture, while numerous typical pieces make it possible to observe the development of such important furniture forms as the chair, the settee and sofa, the chest of drawers, the highboy, the table, and the sideboard. The chronological arrangement gives to each gallery a general character reflecting the spirit of the time when the furniture was made. In conveying this feeling the furniture itself is supplemented by contemporary ceramics, silver, paintings, and other accessories.

The exhibition opens with the presentation of a select number of typical English and American furnishings of the 17th century. There are examples of the solid rectilinear stile and rail construction of English Jacobean furniture with turned, carved, and inlaid decoration, such as was imitated by the early American settlers. Most characteristic of the simple and straight-forward work of the American joiners are two turned armchairs of the Carver type. Further suggestions of the simple early forms of American furniture are afforded in an adjoining gallery devoted to provincial types, notably the Windsor chair, with its numerous American variations.

Much space in the exhibition is given over

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ART REFLECTIONS

By Evelyn Marie Stuart

Before we laugh too loudly at Victorian art it might be well to read comments uttered in the 70's concerning Colonial fashions. Nothing could be more amusing than the articles on art at the Philadelphia Centennial in 1876, which yet survive in some old volumes of bound magazines. The self sufficiency of the 70's, then in the grip of a revolution toward machine-made ornament, reads like some of the things offered in connection with modernistic styles in furniture today. The certainty that everything made by Revolutionary ancestors was clumsy and outre is amazing in view of the present-day evaluation of the two schools. The Victorian age regarded itself as most sophisticated and advanced, and in some ways perhaps it may have been. Let us learn from it not to condemn whatever may be just out of style but not yet antique. Every age produces about an equal proportion of good ideas and bad, of things of beauty and of horror.

to the age of Thomas Chippendale, the mid-18th century in England and America. Numerous chairs show the inventiveness of design aroused by Chippendale's style and published patterns.

In marked contrast to the florid curvilinear character of the Chippendale style is the furniture of the late 18th and early 19th century when the classical styles of the Adam brothers, Hepplewhite, and Sheraton prevailed. The exhibition is particularly strong in English and American examples of this period.

The influence of Sheraton in America is illustrated by the period of Duncan Phyfe. To direct Sheraton influence, Phyfe added ideas derived from the French Directoire and Empire styles and so formulated his own style, distinguished for its fine proportions and restrained decoration.

The exhibition closes its survey with selected examples of the American Empire style which show it at its best in chairs, settees, and sideboards. It is not difficult to observe that the excesses and lack of restraint to which the Empire style was given lie at the root of much of the bad taste of the Victorian Era. The climax of the exhibition is reached in the room devoted to mid-19th century furniture with contrasting examples of the good and bad taste which are interwoven in the fabric of the period.

The visitor to the Cincinnati Art Museum, at the conclusion of his tour of inspection, cannot help but feel that he has participated in the march of history, viewing objects that were closely allied to the intimate existence of the past. Changes of design and taste in furniture have paralleled the events of social and economic history.

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Week-Enders

THE ATELIER OF NEW YORK artists working with Arthur Schwieder is holding its first exhibition at the Montross Gallery during May. Always refreshing and full of youthful vigor and dash, the work this year seems to have taken on a more matured mien. The carefully constructed compositions with the color freely brushed and blended suggest that with the passing of years this little hard-working group has settled down into the serious business of producing worthwhile pictures.

Rhythmic patterns juxtaposed against strong contrasts of lights and darks appears to be the central characteristic of the exhibitors. Although they carry out the same art principles, strong traits of individualism are noted. Fault may be found with the limited subject matter, but considering that the group is made up of a "week-end" painters, who have avoided the WPA to earn a living elsewhere, that slight may be discounted. As usual the two leaders, Charles Braufler and Ralph DeBurgos, capture attention, especially Braufler's *Bayonne Shore*, painted in large areas of dazzling sunlight, and the canvas of the recently forbidden *Burlesque* by DeBurgos.

The swirling technique of France Ludgey is found in two examples, while the works of Irwin Ticktin and Milton Theodos are touched with zest and vigor. Constance Wingert's pastels, handled more like oils, and Stephen Horvath's group of water colors of posed models are attractive selections, as are Elsie Carpell's *African Missionary*, Frances Perry's *Squire Thornton*, Natalie Jasikynia's *Windows at Night* and the flower study by Roslyn Loring. Other exhibitors are Mildred Akin, Yvette Berlowe, Grant Hargis, Frank Hyman, Shirley Jacobson, J. Clayton Jaynes, Hazel Kahn, Louise Keller, Helen Lockwood, Herbert Mahabir, James Orr, Samuel Rocklin, M. Romaine, Dorothy Riddell, Leola Robinson, Paul S. Rogers, Blanche Rothschild and S. Hong Wong.

League Department

[Continued from page 33]

The League hopes to report on them further at a later date, and any accounts of such projects, anywhere in the country, that members or readers of the Digest may be pleased to send in, the League will gratefully receive.

The League Incorporates

For ten years the League has operated as an unincorporated body. Its conception was spontaneous—prompted by a need for such an organization to assist the artist in his pressing problems and to advance the appreciation of his work.

Like Topsey, "it jes growed." The success with which its efforts were attended advanced its growth in an amazing way. Its accomplishments brought more problems to it; its scope was broadened and things with which it had no thought of concerning itself in the beginning were undertaken because it seemed the only agency which could handle them.

American Art week, inaugurated by the League, has grown to such proportions that it is an institution in itself. This and numerous other endeavors convinced the Executive Committee that the League should be incorporated. Consequently a charter was petitioned for and granted on April 29th. The League is now an incorporated body under the New York State laws.

Under this personal membership charter its activities may be widened and the personal responsibility is eliminated.

The Art Digest

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